The QUARTERLY JOURNAL *of* SPEECH

VOLUME 36 • DECEMBER 1950 • NUMBER 4

RHETORIC AND LATIN LITERARY FORMS

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I HAVE no doubt that I need not tell students of rhetoric that in literary criticism, at least in non-academic literary criticism, rhetoric is a naughty word. Even in the academic criticism of the classical literatures, which can hardly ignore the fact of rhetoric, its onset is recognized with a shudder and acknowledged with resentment. Merely as a random sample, I quote a few remarks on ancient historiography by an eminent classicist:

> After Thucydides came the schools of rhetoric and the romantic age of Alexander. The former, led by Isocrates, tricked out all literature in festival garb, often gorgeous but nearly always spurious. Literature became more and more crystallized. History did not lend itself except in short episodes to rhetorical handling and did not flourish. Ephorus, a pupil of Isocrates and a writer of universal history, was the great exponent of this rhetorical school . . . His contemporary, Theopompus . . . seems to have been even more blatantly rhetorical and to have expanded his digressions . . . to inordinate lengths. Time has happily destroyed the works of both these rhetoricians.

We move now to Rome and run down to Cato the censor, of whom we are told:

> The fact that he wrote a treatise on Agriculture and a prose history of Rome that showed at least the first traces of rhetorical form indicates the intrusion of the Greek influence. His work, like his character, was hard and dry, but the fragments that remain prove that it showed suspicious traces of artistic embellishment.

We must, no doubt, look with a dubious eye on him too. And, skipping a few pages, we arrive in the Ciceronian age. 'Sallust and Caesar, at opposite poles of style, produced short episodic histories, the former true to the Greek rhetorical standards, more intent on form than on truth, the latter reactionary in his rigid objectivity.'

The lesson is clear. When rhetoric comes in at the door, truth flies out by the window. Count the figures of speech to check the author's accuracy. And this thesis may be used in highly specific ways. If Cicero makes the statement that the entire audience in a theatre would hoot at a false scansion—a rather puzzling assertion—one answer has been that it is, after all, nothing but a Greek *topos;* we may dismiss it as a fiction. Or if Livy is accused, as he was accused, of *Patavinitas*, of Paduan Latin, or perhaps as we should say something like a Brooklyn Latin, the whole matter may be cleared up by a scholar who, holding the examples as if with a pair of tongs, has shown that much the same sort of

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statement occurred in Greek. A *topos*—out with it.

Now how this attitude came about is not my purpose to inquire, but it is obvious that we are, at least in some respects, at the tail end of the romantic period in criticism. A very clear demonstration could be made from the growing list of university courses of the general literature or Great Books variety. Only those books, you will find, are included which the nineteenth century would have regarded as pure literature. But under no circumstances Demosthenes, and under no circumstances Cicero! Oratory, we observe, is not literature.

With this predisposition in mind, we shall not be surprised to find that the romantic version of the history of Latin literature is still the standard schoolbook view. It runs, briefly and perhaps unfairly put, as follows: Latin literature began from a standing start one day in the year 240 B. C. when Livius Andronicus, a Greek from Tarentum, produced, for the first time in Rome, two dramas, a tragedy and a comedy, adapted from the Greek. He followed this very shortly with a translation of the Odyssey into Latin, the first Roman schoolbook. From then on for nearly two hundred years the story is one of continued upward struggle to the peak of success in the prose of Cicero and Caesar, and a generation later, the perfection of poetry with Vergil and Horace. Then succumbing to the disease of rhetoric, spread by the school-masters from the time of Ovid in the practice of declamation, literature struck the downward path, sinking rapidly to the Silver Age and then more slowly through the period of Archaizing to absolute bottom in the third century after Christ.

This, I repeat, in spite of some protests, most of them in recent years, still remains the standard view. And granting the prejudice of nineteenth and twentieth century criticism against rhetoric of any kind, there is a case to be made for it. Indictments of rhetoric and the schools are common enough during the early Roman empire. Let me recall one of the earliest, and perhaps the most brilliant, the charges levelled by Petronius. At the beginning of the Satyricon, Encolpius, that critic of high tastes and low morals, addresses some sharp remarks to Agamemnon, a professor of rhetoric. After citing a piece of bombast intolerable enough to be quoted with approval in the *Readers Digest*, he continues:

> Even this sort of thing would be tolerable if it opened to students the road to eloquence. . . . My opinion is that the young are turned into idiots in the schools, because they neither hear nor see anything of what actually occurs in life, but instead pirates standing on the shore in chains, tyrants composing edicts in which they order sons to cut off their father's heads, responses of oracles in an epidemic ordering the sacrifice of three or more virgins, in short, little honeyed drops of words, with all the phrases and facts sprinkled with poppy and sesame seed. Those who grow up in an atmosphere like this can no more have any sense than those who live in a kitchen can smell sweet. I am sorry to say this, but you professors of rhetoric are principally responsible for the decline of eloquence.

He then supports his charge by maintaining that the greatness of early Greek literature was due to the absence of professors. No impractical professor (*umbraticus doctor*—'grand-stand coach' would probably be more accurate) was about to ruin the talent of Pindar and the lyric poets. The same disease, he opines, has attacked poetry too as well as the fine arts.

Agamemnon readily admits the charge and discloses the inside story (*non fraudabo te arte secreta*). The professors are, he admits, forced to rave with the lunatics, but they have to do it for the enrollment (otherwise *soli in scholis relinquentur*). The teacher, he says 'un-

less he puts on the hook the bait that he knows the little fish are going to take, will stay sitting on a rock without hope of a catch.' The real fault, however, does not lie with the schools, but rather with the parents. If the parents did not insist on the child-centered school, if the pupils were willing to do some real work and keep at it, they would amount to something. But as it is, they want everything in a survey course, and the foolishness they learn in their youth they are unwilling to confess is foolish even in their old age.

Altogether this is a shrewd indictment, and has had considerable success, in fact, nearly universal success. There is certainly this much to it, that the new 'modern' style of the Latin empire, marked by point, antithesis, and strong prose rhythm, was developed in the schools; that it spread from oratory to every phase of literature; in short, that the Silver Latin literature, prose and verse, is a rhetorical literature.

Now assuming that rhetoric is bad and the rhetorician an inveterate liar, this is of course no good thing. So romantic criticism assumed, and went for its inspiration either to those uncontaminated days of the classical literature or the virgin freshness of the Middle Ages and the earliest bloom of what was variously named and variously identified as the real Germanic spirit, the real Gallic spirit, and so on. It was a simple view and a comforting one. The only faults with it were two: that it was basically implausible and that it did not fit the facts. Re-examination has been under way and its effects cannot be put off much longer. Ernst Curtius, in what I think is an epoch-making work, *Die Europäische Literature und Lateinisches Mittelalter* (1948), has now shown that some of the freshest flowers of the Middle Ages drew their bloom straight out of the medieval rhetoric books, that the songs of the Goliards are not without school ornament, in fact that the tradition of rhetoric runs straight from the Latin empire into the modern literatures, in a tradition not without significant changes, but a tradition that is constant and that is in large part rhetorical.

Is it possible that we have scorned what was rhetorical because we have recognized it as such, and admired what was rhetorical when we failed to recognize it? I am afraid that this is perfectly possible. A rapid glance backward over Latin literature will show us, in fact, that the first author of record was the great statesman Appius Claudius Caecus, and that our first date should be a speech he delivered in the year 280, forty years before Livius Andronicus, a speech which was still extant in Cicero's day. As to Livius Andronicus, he was a schoolmaster; so was Ennius. The comedies of Plautus, our first work surviving in anything like complete form, are full of rhetoric, and our list of authors from then down to Vergil himself, who was trained for the bar, consists largely of orators, schoolmasters, grammarians, or those who were trained in judicial oratory. Rhetoric, then, was there from the beginning. Latin literature is based on oratory, composed on the principles of oral composition, and aimed not at the eye but at the ear, and at the ear of large audiences. It is, of course, always and everywhere composed not-so-much with the hope that it be read aloud, but without the slightest suspicion that there was any other way to read it. Only deep in the Christian period do we hear of anyone so eccentric as to read silently, and the example is cited with awe. No doubt also it was this situation which to some degree accounts for the Roman and early medieval method of writing without separating the words of the sentence. At any rate what we do find is a speech situation, a relation of speaker

and hearer, which the author, whether of prose or verse, has before him.

In this view, I think, a number of oddities become clear. In the first place, it has frequently been remarked that, except for the divisions of a speech, Latin rhetoric is most inadequate in what we should call composition or structure. Furthermore, these divisions of an oration are likely to be applied with considerable freedom; not to say looseness, to kinds of compositions which could hardly be said, by modern standards, to deserve them. Rhetorical analysis by late schoolmasters of the prologues of Terence's plays as orations is an apprehension of a reality. That is precisely what they are, orations in miniature. It is not a misapprehension that Terence speaks of his prologue actor as *orator* ('pleader' in a double sense), nor is it accident that in the prologues, and nowhere else, does Terence allow the standard rhetorical devices. On the other hand, it does come as something of a surprise to find St. Jerome, an extremely able rhetorician, remarking of the 45th Psalm (in the numbering of the Authorized Version), the marriage song beginning, 'My heart is inditing a good manner,' that the first two verses are the *prooemium* and that the *narratio* begins with verse 3.

When we look to the forms which were in Latin either invented or so essentially modified as to become virtually inventions, we find that three types in particular suited their requirements: the *satura*, the subjective elegy, and the novel. What these forms have in common is not their level of style, purpose, nor character of the speech, but rather the formlessness of the form, the shapelessness of the shape. Obviously the Romans liked their literary forms, like their rhetorical terms and their clothing, loose. It may not, that is, be impossible to define the *satura* nor the elegy, but it is very difficult and not very profitable. The *satura* is, as the title indicates, a mixed form—practically all Roman forms are mixed forms for that matter—and as its other name, *sermo*, indicates, it is a talk, not a conversation piece, but an informal talk. As it develops in Horace's hands, this *sermo* becomes a brilliant type of the speech to a difficult audience, an exhortation to a group that does not want to be exhorted. Perhaps the best example of all is Satire 2, 3, the case of Damasippus, that faintly lunatic man who turned philosopher after losing his money, with the lesson that there is something after all to be gained from Stoicism, although we might characterize the whole as something like 'Stoicism in a nutshell by a nut.' In the composition everything moves with such simply casual transitions that only a special study will reveal that there is a structure there, while as a sample of *captatio benevolentiae* it is hard to find anything to compare with it.

Of the elegy, particularly the elegy of Tibullus, the same fluid structure is to be observed. Theme and counter-theme are so carefully and smoothly managed that critics of the early nineteenth century, who looked for logical arrangement, could find it only by applying the same method of transposition of lines, of cutting and filling, that at least one famous editor of Horace had applied to secure a reasonable outline.

Now in all this, and in much of the literature that follows after, we can, I think, see the effect of the teaching of the schools, the results of long and carefully controlled practice in oral composition, which developed fluency to be sure, but also standards of a rather high order. I think we must say the same of the schools of the empire. Of their devices, such as the *suasoria* and the *controversia*, we need not really take ac-

count unless Petronius is justified in his view that they produced stultification in the graduate—if we may use that term. Very clearly the school methods did not do so. We have, historically, a period of decadence, no doubt of that. Yet the literature is so voluminous that Seneca complains to his friend Lucilius that it is impossible to read all of it, and that literature maintains a high standard both intellectually and stylistically. Not only that, but there must still have been freedom enough in the schools to sustain a literature of protest under despotic regimes. No doubt even with the deliberate and resolute efforts of many, the struggle to maintain the best of the Roman ideals could not be permanently successful under a rule of force. The ideal of the Roman educational system was really either based upon or best expressed by the Stoic maxim that the true nature of man, that which differentiated him from the beasts, lay in *ratio* and *oratio*—reason and speech. They could, the faith implies, be trained together. Nor is there any reason to doubt that they could be and can be, but where the decision of reason and speech rests with the man with the sword, a hope of Heaven is perhaps more to the point. In sum, pity the poor schoolmaster. Nobody has ever loved him, but he could have been a good deal worse.

GRADUATE STUDY IN SPEECH

Clarence T. Simon

GRADUATE Study in the United States has had a phenomenal development. Like many other programs and activities in this bustling nation, it has been getting bigger, and, we hope, better.

Although Harvard offered a master's degree as early as 1642, relatively little graduate work in the modern sense existed until after the Civil War. Strange as it may seem, many of the early advanced degrees were not graduate degrees as we now use the term since they did not result from resident study and research. Following the custom then current in the English universities, many M.A.'s were granted almost automatically to college graduates who applied for them three years after graduation and paid a stated fee.[1] In these early years, the Ph.D. frequently was granted *honoris causa*, about one-fourth of these degrees being so granted in 1890. In 1872, however, Harvard required a full year of course work and an examination for its master's degree. Yale, Princeton and Brown followed within a short time. The honorary Ph.D. was opposed increasingly by the universities and scientific societies, and by the turn of the century it practically had disappeared.[2]

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[1] John C. Walton, *Graduate Study in Universities and Colleges in the United States*, U. S. Dept. of Interior, Office of Education, Bulletin, 1934, No. 20, Washington, D. C., 5.

[2] *Ibid.* 6, 9, 20, 21.

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Thus the pattern of graduate programs, as based on resident study and research, was established in the interval between the Civil War and the end of the century. During the succeeding years, particularly from 1900 to 1918, this pattern was clarified and reaffirmed by the activities of the universities in delimiting the scope of the graduate school and in the standardization of admission and curricular requirements.[3]

If these changes meant 'better' graduate work, the companion word of 'bigger' has been just as applicable. The early records show a total enrollment in 1871-72 of only 198 graduate students in the colleges and universities of this country. By 1881 this number had more than doubled,[4] and by 1890 had climbed to a total of 2,382.[5]

For our purposes here, however, we can get a clearer view of graduate study through the number of degrees actually granted. In the year 1900, 1744 master's[6] and 342[7] doctor's degrees were given by the colleges and universities of this country. In the academic year, 1948-1949, 50,827 master's hoods were draped over eager shoulders, and 5,293 weary students bowed their heads to receive the

[3] Cf. Ernest V. Hollis, *Toward Improving Ph.D. Programs*, American Council on Education, Washington, D. C., 1945, 21 ff.

[4] United States Commissioner of Education, Annual Report, 1889-1890, Vol. II, 819.

[5] *Biennial Survey of Education*, U. S. Office of Education, 1928-1930, 339.

[6] U. S. Commissioner of Education, Annual Report, 1900-1901, 1613.

[7] U. S. Commissioner of Education, Annual Report, 1899-1900, 1886-88.

doctor's regalia.[8] (See Table A at the end.)

Speech is a relative newcomer in the realm of formal graduate study, the first M.A. in speech being given in 1902, and the first Ph.D. in 1922.[9] Today, however, whether we view it with pride or with foreboding, we all agree the field of speech has been making up for lost time. The modest number of four master's degrees granted in 1920 has grown to 585 in 1949; the three Ph.D.'s of 1926, saw 59 successors emerge in 1948, and 47 in 1949.

The number of granting institutions has shown similar growth. By 1920, five universities had granted the M.A. in speech; none the doctorate. In the next decade, eight more institutions granted the master's degree and six offered the Ph.D. As of last year, 82 schools were offering the master's and over 20 the doctor's in speech. Speech has taken its place in the academic world as an area of graduate study and research.

The rapid growth in the number of degrees in all academic areas has had a definite impact on the teaching profession. In the first place, with more students receiving the master's degree in 1949 than earned their bachelor's in 1920, the prestige value of the master's degree is now about that of the bachelor's of thirty years ago. The comparison is equally apt for the doctorate, since 1949 welcomed 5,293 doctor's degrees as compared with a mere 4,321 master's degrees 30 years ago. In speech, the process has been just a little faster, since 1949 produced more new doctors in speech than there were masters in 1926. In terms of numbers, therefore, the whole degree scale in all academic areas has stepped up one notch. In proportion as the prestige value of graduate degrees has lessened, however, the professional necessity for them has increased. In all areas, speech included, graduate degrees have become meal tickets as well as cultural adornments.

Yet from this very situation, certain values are emerging. When the demand for teachers with advanced degrees so far out-ran the supply, the tendency was to 'buy degrees,' to hire teachers solely because they captured certain significant sections of the alphabet. Quite apparent in any study of the job market now, however, is the clear indication that personal qualifications of job applicants are receiving closer scrutiny than at any time in the past. A mere degree is no guarantee of placement. Further, degrees themselves are being scrutinized by prospective employers in terms of the granting institution, its known program of graduate work, and the demonstrated caliber of its degree-holders.

Although speech, like all other disciplines, is under the increasing pressures of large enrollments and the mounting demands for quick and easily completed programs, it must not offer cheap degrees. While no one in speech wishes to lower the scholarly level of his field or intends to offer substandard work, decisions are sometimes made on other than scholarly issues. Yet with the growing competition between holders of equal degrees and the closer scrutiny of degree programs by prospective employers as well as by our colleagues, we harm both our students and ourselves as we allow the master's program to become merely a fifth year of college and doctoral work to be a prolongation of intellectual adolescence. What, then, shall be our guides?

[8] *Earned Degrees Conferred by Higher Educational Institutions*, 1948-1949. Circular No. 262, Federal Security Agency, Office of Education Washington, D. C., 19, vii.

[9] Franklin H. Knower, Graduate Theses—A Combined Index of Reports of Graduate Work in the Field of Speech and Dramatic Art—XII, 1902-1944, *Speech Monographs* 12 (1945).11.

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The aims and objectives as well as the basic patterns for graduate work have been set clearly and unmistakably by the universities and learned societies.[10] While the aims and objectives may be discussed from many viewpoints, the fundamental concept is that of scholarship; scholarship as represented in the three-fold aim of research ability, subject-matter knowledge, and teaching ability as evidenced by productive activity both in the classroom and the literature.

Emphasis on each of these aims may vary, but all three of them are included in the basic concept of scholarship. Research ability, which may take many forms, represents the skill and power to discover and synthesize new data. Subject-matter knowledge denotes an integrated and usable familiarity with the sources, literature, methodology and problems in the field. Teaching ability is defined in terms of facility in the selection, organization, and presentation of facts to meet the educational objectives in the field of instruction, with that presentation occurring both in the classroom and the literature.

No one person or group can write all the rules for graduate work in speech, or any other discipline. Conditions and goals are too complex; needs and facilities vary. No system of regulations, after all, can either save or ruin graduate study; the rules are only guides by which scholars work. In the field of speech in particular we face complex and challenging problems. As relative newcomers to graduate study, we must make our own traditions and establish our own standards of scholarship. We should borrow, probably, from neighboring disciplines, but not slavishly adopt. Further, under our generic title, we include a vast range of subject matter and no set code of rules can cover all our interests.[11]

There may be, however, certain general conditions of which we should be mindful whether we are offering, or contemplating offering, a graduate program in speech. Probably there are some occasionally observable practices of which we in the field of speech should be aware because in and of themselves they raise serious doubts concerning the scholarly level of the so-called graduate study. Perhaps there are certain quantitative suggestions to be made which will help each of us judge his individual decisions and actions.

In the first place we should disabuse our minds of the facile generalization that there is a necessary conflict between standards and numbers of students. While the ultraconservative way assume that a growth in numbers automatically means a lowering of the applied ideals of scholarship, such assumption is unwarranted. The development of graduate work in all areas throughout this century demonstrates that growth in number of students may well establish larger and better trained faculties supplied from the increasing number of scholars in the field;[12] that increasing

[10] Charles H. Thompson, *Aims of Graduate Instruction in the Preparation of College Teachers*, U. S. Office of Education (unpublished), quoted in Walton, *op. cit.* 60-74.

[11] The customary response [to the admission of a new field to the family of graduate departments] is to impose the letter of traditional requirements on the new department. I suggest that an intellectually and educationally sounder procedure would be to increase the flexibility of requirements to meet the indisputable needs of the field newly admitted to doctoral privileges in the university. It seems to me inappropriate, for example, to apply identical criteria to research in chemistry and in the fine arts or to expect the field of physical education to use tools of research suitable in mathematics or philosophy. Hollis, *op. cit.*, 179.

[12] *Cf.* Hollis, *op. cit.*, 18-19, 'An examination of university catalogs shows that graduate instruction in the leading universities between 1875 and 1900 was in the hands of staff members, a majority of whom did not have the Ph.D. degree or other evidence that they them-

registrations may stimulate more diversified and mutally supporting areas of study and even higher scholarship on the part of both faculty and students. Numbers may operate to raise standards when ideals rather than expediency control decisions.

Growth in numbers, however, does exert pressure on undergraduate institutions to expand their curricula and offer graduate degrees. Increasingly, undergraduate colleges are becoming discontented with their primary and significant function of a sound undergraduate education. They wish to expand in services and enrollments, to carry their students farther. Likewise, departments with graduate study established in some areas are moved to extend the scope and specialization of that work. Yet outstanding undergraduate programs may be ruined by the attempt to 'offer graduate work' with a consequent loss to the integrity of our entire profession.

Regardless of pressures, however, no institution or department should attempt a graduate program till it has sufficient staff to offer both graduate and undergraduate programs. Over-mingling of the two destroys the significance of both; one is not an extension or elaboration of the other. The undergraduate takes courses, the graduate pursues a program of study leading to the mastery of a subject-matter area. The undergraduate is passive, the graduate aggressive. The undergraduate is spoon-fed, the graduate embarks on an adventure in original, creative learning. The undergraduate accepts his information in ready made packages, the graduate learns the techniques of discovery of his own. The undergraduate is taught answers, the graduate is taught questions.

The need for research training and the mastery of subject-matter cannot be met in classes dominated by undergraduates or pitched at the undergraduate level. Some mingling of graduates and undergraduates in the same courses probably is inevitable in the present stage of our administration. Nevertheless, the graduate students must be handled as graduates, not as older or advanced upperclassmen. Added assignments should increase the scope and content of the course with particular emphasis on wider reading, self-directed study and scholarly reports which involve independent gathering of evidence and solution of problems.[13] Further, graduates should be examined and graded, not in comparison with undergraduates, but on a standard of graduate achievement.

Yet even these special class provisions do not guarantee standard graduate degrees. Graduate study should not be offered in any area which cannot provide at least a bare minimum of one-third of the master's work in courses and seminars open only to graduate students. For the Ph.D., at least half of the course work (exclusive of credit for the dissertation) should be of this nature. Graduate programs are not simply an extension of undergarduate study.

In addition to studying in specialized courses, graduate students should have adequate facilities for research. Merely adding current books and periodicals to the undergraduate library or buying the latest electronic gadget for the demonstration room, however, does not fill the requirement. True, some of our problems in speech are contemporaneous; many require no instrumentation. There are investigations which demand neither

selves had undergone the discipline of the regimen they were conducting.'

[13] While mechanical computation never solves the problem of quality of work, it may be suggested that where undergraduate preparation is calculated at two hours for each hour of class, graduate preparation should be at least three hours for each class hour.

tomes of classical lore nor complicated apparatus. No graduate program, however, dare limit its student research to sources which are immediate, obvious, and superficial. Graduate education requires library and laboratory facilities for exploration by students with research in many disciplines, for consultation and evaluation of primary sources, and for the opportunity to make accurate and objective observations. As with the curriculum, a mere extension of undergraduate adequacy is not enough.

Lacking any one of these items, adequate staff, separate graduate courses and research facilities, no institution should initiate a graduate program in speech. Neither as individuals nor as a profession do we wish substandard degrees.

3

In institutions with established graduate programs, maintenance of standards requires keen and constant scrutiny of admissions. Not everyone who receives a bachelor's degree is a potential or possible graduate student; the process of admission should be highly selective. Gresham's law applies in college as in the realm of coinage; poor students drive out the good. Uncritical admissions not only dilute graduate courses but send potential scholars to other institutions where they may mingle with their peers.

There is, of course, no mechanical or mathematical substitute for the discretion and judgment of the admitting officer. In rare and unusual instances only, however, should a student be admitted to master's work with less than a B average for all courses taken during his upperclass years; admission as a potential Ph.D. candidate should depend on a liberal sprinkling of As.

This requirement represents the best and most stable single estimate of the probable level of achievement. It combines in one index both intellectual ability and habits of application. This average should be based on all work, not simply on the courses in the major area of interest. We no longer accept the belief in narrowly special abilities which excused diversity in grades for courses in different areas. We now suspect that the student showing such diversity is somewhat lacking in habits of consistency and self-discipline and is a poor risk as a graduate student.

The undergraduate preparation, naturally, should include such course work in speech as may be necessary for successful study and research in his area of specialization. Performance ability or operational skill in the applied areas of our field likewise is desirable. Under no circumstances, however, should this skill be accepted as a substitute for the general scholastic average. The graduate student in speech must possess scholarly aptitude and disciplined work habits in addition to a desirable performance ability.

In the establishment of graduate programs, we should realize also the burdens of graduate teaching. Small classes, the supervision of graduate research, and the necessary individual attention take many hours of staff time and energy.[14] It is easy to spread ourselves too thin. Faculty time and attention over and beyond the class room schedule are required by the indviidual student whether his particular scholarly work may culminate in a seminar paper, a report on independent study, a master's thesis, or a doctoral dissertation. Intensive,

[14] '. . . members of graduate faculties should work with students individually and in groups on the basis of their vocational purposes and in keeping with their ascertainable aptitudes and backgrounds. Acceptance of the philosophy implicit in this position means recognizing that most graduate students are not wholly capable of self-direction.' Hollis, *op. cit.* viii.

high quality individual instruction is needed to guide the student's early attempts at scholarship into a true training program in the techniques of independent research.

It is impossible to set a categorical and universally applicable limit to the number of these research papers a graduate instructor should carry simultaneously. Both the size of the problem and the needs of the individual student vary. The research may be part of a larger program with which the supervisor is intimately familiar, or it may be a problem peripheral to his interests and knowledge. Technical assistance with the construction and maintenance of apparatus varies, as does the amount of secretarial help. The paper itself may be in the early exploratory stages or in the final frenzy of pre-deadline revision.

These variables, however, probably average out in a total graduate program and therefore are not too critical in the determination of graduate loads. The critical factor is the necessity for work of scholarly character. In view of the load already carried by senior professors in teaching and their own research, in committees and in consultations with students, any graduate program which requires its teachers to supervise more than six simultaneous theses and dissertations is under strong suspicion of lowering the standard of its graduate program somewhere. The willing but burdened professor is driven to mass production and assembly line methods. The student is deprived of his rightful heritage.

In this estimate of numbers, the illusion of the non-resident student should not be forgotten. He is not present; frequently he is not even registered. He is not counted in teaching load, but suddenly and demandingly his thesis, in parts or as a whole, will be dumped on a well filled desk with the added requirement of voluminous and meticulous correspondence. Any counting of theses and dissertations must include both resident and non-resident students.

Scrutiny of admissions and limitation of numbers alone, however, will not guarantee that an advanced pupil will be a graduate student. He is a graduate student only if he is pursuing an integrated program of work in resident study. But what is resident study? Is one course a semester, whether taken in daylight or dark, resident study? Is attendance at a four or six weeks summer session, with a ten months gap before further work, truly resident study? How shall we classify a course which is given far from the library and other sources of materials available on the campus? To what extent dare we accept piece-meal, scattered registrations as graduate work?

4

However sympathetic we may be with new educational developments such as in-service training and adult education, however much we may wish to extend speech education to wider groups, we must distinguish between these expanding educational opportunities for the many and significant graduate work. The course-taker, the occasional sampler of wares is not a graduate student; neither is a mere accumulation of credits a basis for a graduate degree. In the field of speech we are under pressure to 'give graduate credit' for an ever wider range of courses,[15] and to confer degrees whenever the student has conveniently collected a certain number of course credits.

Without in any way denying educational opportunities to teachers and

[15] It sometimes seems to the more jaundiced eyes in our profession that there are increasing numbers of students who would not pick up silver dollars on the campus unless they received graduate credit for the effort involved.

other employed persons with economic and social responsibilities, speech as an academic discipline must hold that graduate study exists only in primarily resident study on an integrated program. Graduate courses in summer sessions ideally should be at least eight or nine weeks in length; under no circumstances shorter than six. At least two-thirds of the work for the master's degree should be done in full time resident study, summer or winter, with no more than one-third in course-at-a-time registrations. The Ph.D. should involve at least one academic year in full-time resident study, exclusive of summer sessions. All work for any graduate degree should be accomplished within a limited time span, probably four years for the M.A. and eight for the Ph.D.

Resident study was established as a basis for graduate study by Harvard University in 1872. Dubious expediency and the convenience of degree-chasers should not lead the field of speech to define it out of existence in these modern days.

As the earliest second degree and the most frequently sought, the M.A. is the center of the greatest pressure toward sub-standard graduate direction. Yet as the first, and frequently only, graduate degree, its standards and administration have a profound influence on the scholarship and intellectual integrity of an academic field. Unquestionably, the primary focus of the master's program has changed through the years from that of training in research techniques to the broader concept of the acquisition of knowledge for use in the student's professional activities as either or both teacher and research scholar. For teaching, as a profession, this modification probably has been good and has been welcomed by all but the extreme traditionalists. One result of this change is to cause real skepticism concerning the notion that the only reason for offering the master's without a thesis lies in the pressure of numbers, and that the abandonment of the thesis is evidence of diluted scholarly ideals. In fact, we are able to entertain, without too much difficulty, the idea that, under certain circumstances of haste, superficiality and overburdened supervisors, the thesis may fall far short of being either a training in research or an evidence of scholarly ability. In the field of speech, the presence of the thesis requirement is no assurance of good graduate study, nor is its absence an indication of collapsing standards. In speech the thesis should be optional with the student and his major professor.

Although the focus has changed, there has been no variation in the concept of the M.A. as a graduate degree. Its essence lies in the comprehensive and integrated nature of its work. Any change in procedure, therefore, which tends to substitute for the traditional demonstrated mastery of a field of knowledge a looser system of accumulation of credits and routine trips to classroom and library debases and cheapens the degree. In the field of speech we must maintain guarantees, in terms of scholarly and adequately supervised theses, or truly comprehensive examinations (preferably written) covering the student's field of knowledge, that the recipient of the master's degree is able to function on better than a routine level. Grades alone are not sufficient, since the demand is for mastery of a field of knowledge and not for successive exposures to separate bits of that field.

5

In our rapidly growing field we can hope that graduate instruction will be done only by staff members who, be-

cause of natural aptitude and thorough training, can demonstrate in their own habits and performance wide knowledge, research skill and restless curiosity, plus an outstanding abilty and determination to incorporate these attributes in the permanent habit patterns of their students. Any academic discipline rises or falls in terms of the post-graduate activities of the holders of its graduate degrees. Whatever may occur in other areas, in speech a graduate degree should represent the beginning of a long career of scholarship, not the end of a strenuous interlude in an otherwise routine life lived mainly on the spinal level. The conferring of a graduate degree should be a commencement, not a graduation. We shall endure a staggering academic loss in the field of speech if the seminar paper, the thesis or the dissertation represents the last and only

TABLE A

GRADUATE DEGREES CONFERRED IN VARIOUS YEARS

Year	Masters		Doctors	
	Speech	All fields[1]	Speech	All fields[2]
1900		1,610[3]		342[3]
1910	1[4]	2,132		409
1920	4	4,321		532
1924	25	8,197		1,064
1926	55	10,149	3	1,302
1928	63	12,387	5	1,447
1930	145	14,898[5]	6	2,292[5]
1931	167	17,133	2	2,473
1932	199	19,367	11	2,654
1933	212	18,830	8	2,742
1934	234	18,293	7	2,830
1935	222	18,299	14	2,800
1936	264	18,302	21	2,770
1937	312	19,965	28	2,851
1938	352	21,628	28	2,932
1939	335	24,180	27	3,111
1940	388	26,731	32	3,290
1941	422	25,690	43	3,394
1942	368	24,648	38	3,497
1943	191	19,031	24	2,901
1944	136	13,414	16	2,305
1945	199[6]	16,312	18[6]	2,136
1946	228	19,209[7]	37	1,966[7]
1947	399	35,419[8]	44	3,787[8]
1948	487	42,417[7]	59	4,188[7]
1949	585	50,827	47	5,293

1 'Master's Degrees' includes all second degrees exclusive of professional; i.e., M.A., M.S., M.Ph., M.B.A., etc.

2 'Doctor's Degrees' includes D.Sc., D.Litt., in addition to the Ph.D., but no honorary degrees.

3 *Biennial Survey of Education, 1926-1928*, U. S. Dept. of Interior, Office of Education, Bull., 1930, No. 16, 698.

4 Franklin H. Knower, Graduate Theses—A Combined Index of Reports of Graduate Work in the Field of Speech and Dramatic Art—XII, 1902-1944, *Speech Monographs* 12 (1945).11

5 *Biennial Survey of Education in the United States*, Statistical Summary of Education, 1945-1946, Fed. Sec. Agency, Office of Ed., 13.

6 Franklin H. Knower, Graduate Theses—An Index of Graduate Work in Speech and Drama, *Speech Monographs*, Vols. 13 (1946) to 16 (1949).

7 *Earned Degrees Conferred by Higher Educational Institutions*, 1948-1949, Circular No. 262, Federal Security Agency, Office of Education, Washington, D. C., vii.

8 *Graduate Degrees: July 1, 1946—June 30, 1947*, Federal Security Agency, U. S. Office of Education, Circular No. 235, 1947, Washington, D. C.

contribution by our graduate students. Graduate instruction in the field of speech should be done by those teachers with the ability to modify the habit patterns of their students in the direction of scholarly achievements which are both productive and long-continuing.

No one can write all the rules for graduate work; no group can legislate standards. In the last analysis, all questions of standards and ideals come back to the individual instructors. Our guarantee of the soundness and scholarly level of any graduate course is the man who teaches it; our assurance of the quality of all graduate study in the field of speech is the basic integrity and idealism of the men in our profession. Individually as well as collectively, ours is the privilege and responsibility of guiding the field of speech in the highest traditions and ideals of scholarship.

EXTRA-CURRICULAR ACTIVITIES OF LIBRARIES

Ralph E. Ellsworth

UNIVERSITY librarians are aware that we are now in the midst of a Communications Revolution, and that one of the really big problems of our time is to discover how this revolution affects our responsibility for collecting and preserving *all* the records which scholars of the future will demand as they attempt to define and interpret the significance of our own time.

As of now, all of us—librarians and teachers—have pretty well ignored the output of communication media other than the printing press, as primary source material for research—and we have done so for a twenty-year period that is as critical as any similar period in the last thousand years.

But lest anyone think we moderns are peculiarly blessed by a lack of vision, let me hasten to say that looking back over the history of scholarship during the last five thousand years, it should be clearly evident that at no single moment has man ever been wise enough to preserve those records of his time that scholars generations later would need most. In fact, in most instances, the useless have been kept and the valuable destroyed. To prove this, merely walk thru the stacks of your University library and see the row after row of secondary evidence and then look at the manuscript collection in the same building if you can find it. This happens because the preservers at each moment have been limited by the basic assumptions and methods governing scholarship in their time, and by their own inability to anticipate the lasting significance of a man, a group, an idea, a point of view, or general social changes.

Wouldn't you think *someone* in Shakespeare's time would have understood his importance? Why didn't he himself? Well, you can be pretty sure that any individual who is doing something that will last is irrevocably convinced that his own contribution is valueless and that his own records should be destroyed at once. It's only the third rater who sees the importance of his work—but there have been exceptions.

Or if I may cite a more useful example, how could any one in the 17th century have understood that the discovery of certain instruments, as the barometer; the statement of certain physical laws—as the laws of pressure in liquids; the development of certain mathematical concepts, Newton's Mechanical principles of nature, the calculus; the formation of certain Societies, as the Royal Society of London, plus the emergence of a general point of view, were together forming a complex from which modern science was being born? Think how much more we would know of such things, had the collectors of that time understood what was happening!

Or indeed, today, can anyone tell whether we should collect all possible evidence of the activities of Robert M. Hutchins, Henry A. Wallace, Gerald L. K. Smith, Mortimer Adler, or Harry Bridges?

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Out of the tons of records a modern corporation creates in a year's time, which should be kept? And of which corporation? Of the almost infinite number of radio programs put on the air since 1920, which should have been saved? And could any one at the time have done a good job of selecting them? And even today, who but you professors of speech has much interest in widespread preserving of radio programs?

Or to limit the scope of this problem, if some librarian should decide that Henry Wallace is a key figure how would he go about acquiring the record of Wallace's influence? The publications and speeches and correspondence, of course. Records of Wallace clubs and organizations could be found. But what record would explain the almost Pied Piper like attraction Wallace had for many of the young college students?

Now let us examine the preserver's dilemma as it appears at a far more complex level—that of bibliographical control, or documentation as it is often called.

You are aware that in the field of mathematics there have been developed gigantic mechanical computing machines which perhaps cannot solve any mathematical problem that can't be worked on a Monroe calculator, but which can do it infinitely faster, thus permitting scientists to tackle problems that often were avoided because of the time required to solve them.

So, in the matter of bibliographic control we are just beginning to grow out of the age of manual bibliography into the age of mechanical selectors. For example, we now have the Bush electronic rapid selector, the McBee Keysort system, and the Hollerith punched cards. And these are only the beginning. Why were these developed?

As you well know, in almost all fields today, the scholar no longer has time to read the current literature of his subject. When he wishes to review the current status of knowledge on a particular problem, he must spend weeks wading thru mountains of reference. Knowledge cumulates, but the records of knowledge do not. The tail is wagging the dog.

If you will examine a 1948 volume reporting the Royal Society of London Scientific Information Conference,[1] or a report by Katherine Murra[2] on the Library of Congress' and UNESCO's approach to the future of indexing and abstracting, or two reports on Centralized Cataloging (one by R. B. Downs[3] and one by R. E. Ellsworth[4]) you will see the direction in which to look for future developments in Documentation.

Several lines are becoming clear.

First, we shall have more abstracting services that are inclusive, up-to-date, and properly coordinated.

Second, we need summarizing or reviewing tools which will, for each subject, graft on to the existing stock of knowledge the newly developed increments, piece by piece. These tools—which already exist in a few fields, the scholar must have, if he is to have time to discover new knowledge. Permit me to illustrate what I mean by summarizing or reviewing tools in your own field. Supposing today some one wished to study the kind of research you speech

[1] Royal Society of London. *The Royal Society Scientific Information Conference Report.* (London, England, Burlington House), 1948.

[2] Murra, Katherine. "UNESCO—Library of Congress Bibliographical Survey. First Interim Report of the Library of Congress. Bibliographical Planning Group." *Library of Congress Information Bulletin.* June 1949.

[3] Downs, Robert. "Report and supplementary report on the National Union Catalog and Related Matters." *Library of Congress Information Bulletin.* August 9-15, 1949, p. 1.

[4] Ellsworth, R. E. "Report to the Librarian of Congress," *Library of Congress Information Bulletin,* Nov. 16-22. 1948.

historians have been doing on the influence of 18th century political leaders. To do so, one would go thru the standard trade and National and periodical bibliographies as well as the SPEECH MONOGRAPHS. This task would take several week's time. But there could be an annual or quarterly publication which would divide current research into relevant topics, and in each section review the work that has been done on each topic during the year. This is not the same as the abstract services you already have. It supplements them. Nor is it the same as a special bibliography. It is really a cumulative history of the knowledge in a given area. Its purpose is to short cut the slow labor of drawing together the now scattered threads of research.

Third, a very much larger number of scholars in each field will be required in the production of bibliographic services. And this is work that cannot be assigned to graduate students. It must be done by mature scholars who have a comprehensive understanding of the field.

Fourth, to supervise, produce, and *finance* these tools, we shall need to form, for each subject field, at the national and possibly international level, bibliographic institutes which, utilizing all the mechanical devices available, will produce whatever bibliographic services are needed by scholars in the field. These institutes will have to be supported by the Universities, research organizations, and possibly by the Federal Government. In addition to the production of bibliographies, they might well provide translation services and experimentation in new kinds of documentation—such as the Human Relations Area Files for Anthropology.

And at this point, allow me to describe briefly this new venture in bibliographic control in another discipline—Anthropology—where the scholar's use of his literature is somewhat comparable to yours. The cultural or social anthropologist draws his facts from the literature of all fields—fiction, government documents, diaries, newspapers, local reports, maps, as well as from the regular publications in many subjects. His literature is scattered so widely that a large share of his time is spent chasing it. So a group of anthropologists have developed a new method. They are copying directly on to 5 x 8 cards the specific fact or quotation or table. These cards are reproduced in as many copies as are needed to file in the appropriate places in their classification of the skeleton of their work. Whole articles and books are translated. This is a ten-year task. At the end of this time, they will have combed through most of the existing literature and pulled out and assembled in workable form, the literature they need. This index is being copied and sold to ten universities, where, presumably, it will be used.

Notice that this is really a library turned inside out. And notice also, that it is a costly undertaking—some $100,000. And yet the anthropologists feel they cannot work without it. This came into being through the failure of library organization and bibliographic control.

And now I wish to examine a still more complex aspect of the problem—that of the storage of materials, or library economy. Up to the present time we librarians have followed a policy of each acquiring everything we could beg, buy, or steal. But now even our largest libraries are seeing the futility in this kind of frenzied activity. The average cost of purchasing and cataloging each book in our libraries is probably two dollars, regardless of the price of the book. The average annual cost of storing a volume is something around fifteen cents. For every dollar each library

spends on books and journals, it spends two or three for staff personnel.

It occurs to many of us that this sort of thing cannot go on forever, and that perhaps by following a philosophy of cooperation and coordination we can make our dollars buy more books and services. And so many plans are afoot.

First, you have probably heard about the Farmington Plan. Some 50 libraries acting as a group are importing at least one copy of each currently published book in certain countries in Europe, and are locating these among the libraries on the basis of a subject allocation. This is done as a kind of bibliographic insurance, so that we can be sure that at least one copy of each book published gets into this country. This was definitely not true in previous years.

Second, we are moving rapidly now on a program of centralized cataloging of books at the Library of Congress, a program that will eliminate much of the waste that now occurs when each library catalogs the books it acquires.

Third, our National Union Catalog of books in the Library of Congress is being expanded and within the next ten years the holding of all important libraries will be recorded there. This means that inter-library loans will be much quicker than at present. If this National Union Catalog were now complete, each time you wanted a book that was not owned by your library, the librarian could send an air mail request for location to Washington. The Union Catalog would find possibly three locations and would write to the library nearest you asking that the book be sent at once to your library. They would send the other location to your library so that a second and third request could be sent out if the first one failed. Since we now lack such a tool, libraries concentrate their inter-library loans in the few largest libraries, thus placing an unjustifiable burden on them.

Fourth, in the Midwest some 12 University libraries have embarked upon an ambitious joint program to discover if the research resources of the area can be increased through genuine and imaginative cooperation. Here is what we are now doing and hope in the future to do.

The Carnegie Corporation and Rockefeller Foundation have given us a million dollars to build a central storage library on the campus of the University of Chicago. This will be built in the spring. Here each of us will store the more or less dead materials in our libraries—not our useful and rare special collections, but such things as state and local documents from governmental units outside the Midwest, textbook collections, college catalogs, old theology, newspaper files, etc. The economy in central storage comes when we discard eleven copies of something and keep one for all twelve libraries.

Among the many other proposals we are considering, the following may interest you.

1. Instead of having each library carry the heavy financial load of binding and storing files of many newspapers, the Center will make or acquire a microfilm negative and positive. And since the Center will be linked to each of us by teletype, short wave radio, or leased telephone line, and later Ultrafax, there will be little delay to the newspaper user in each library. A request filed today can be filled tomorrow.

2. We can pool our dollars and purchase expensive items no one of us can now afford. If and when we start purchasing from Russia, South America and the Orient, the advantages of cooperative purchasing will be enormous.

3. By gathering up the scattered bits of special collections in all our libraries, we can assemble, either in the center or

in one of our libraries, collections that will be far more useful to scholars than are many of our existing fragmentary collections.

4. The Center could become an Inter-University Press for financing the publication of books and journals no single University Press can now afford to publish. Or, it might take on the job of doing the publishing in other than typeset media—such as microcard—for all 12 Universities.

5. The Center might arrange for the collecting and preservation of transcripts of radio programs for stations in the area—a job no one of us can afford to do now. It this is done, we shall need the counsel and help of the Speech Association.

6. Lastly, sooner or later we shall have to tackle the enormous problem of preserving the manuscripts of typical social organizations. If this can be done at all, it can be done only on a cooperative basis.

These are a few of the projects we shall study first. As we learn through experience, we will expand our program.

All that I have said thus far ignores pretty much the Communications Revolution which is now well under way. I wish to offer a few observations.

If and when Ultrafax[5] becomes a reality, we are likely, either on a regional or national basis, to decrease the size of our individual research libraries and to concentrate our resources in a few centers, from which images can be ultrafaxed.

During the transition period between the book and the various products of other media, it is important that libraries on each campus begin to serve as the center for all media, so that as our national network of services develops, they bring us closer to the time when the scholar will find all in one building and thus not be chased all over the campus depending on whether he is after a book, a film, a transcript, or a ultrafaxed image.

As the new Communication media develop, they bring us closer to the time when the scholar may assume direct access to any evidence he needs, no matter where it may be located. But the originals are likely to be concentrated in a few places and transmitted over the air by wire or in an airplane as needed.

Thus, it becomes clear that our traditional habits of collecting, describing and even using the records of scholarship are going to be altered by the new communication media now in operation. These new possibilities should be welcomed and studied carefully by librarians and subject specialists because they may be able to free scholarship from the restrictions of bibliographic apparatus that is still in the handicraft stage.

[5]Radio Corporation of America, Dept. of Information. *Ultrafax*. N. Y. 1948.

THE RELATIONSHIP OF ARGUMENT TO SYLLOGISTIC AND EXPERIMENTAL LOGIC

King Broadrick

IS logic 'out' of modern argument and speaking? Preoccupations today with the psychological bases of speech-making seem to leave logical argument somewhat neglected, if not ignored, for although modern writers and teachers discuss the syllogism and deductive reasoning, they appear to handle them with some uncertainty and brevity. After making some study of works representative of current logical theory,[1] I have come to believe teachers of public speaking and debate might regain some of the confidence once held by Whately or O'Neill, Laycock, and Scales if in discussing logic they will realize two points:

1. Despite scholarly controversies over definitions and conceptions of logic, and regardless of the logical school one chooses to follow, argumentation is nevertheless concerned with *proving*[2] and logic with the study of what constitutes *proof*,[3] or *warranted assertions*.[4]

2. Doubt about the respectability and usefulness of syllogistic reasoning seems to spring chiefly from failure to see clearly what recent writers on *syllogistic* logic and *experimental* logic have had in mind.

The first proposition should be comforting to teachers of speech and we shall not pursue it further here; rather, we shall endeavor to indicate the chief bases of the second. The systems of syllogistic and experimental logic may be considered coordinate disciplines of the complete science[5] of reasoned argument (and not mutually opposed as may be commonly supposed). If due regard is had for the limitations of each, each provides necessary principles of argument which complement the other. We shall examine, first, some general aspects of syllogistic logic.

1

Syllogistic Logic Provides Systematic Methods of Argument if Due Regard is had for its Limitations

1. *Syllogistic logic provides a basic method of reasoning, and of proving assertions.* The foundation of syllogistic logic is the Aristotelian dictum that '. . . whatever is predicated (i.e., affirmed or denied) universally, of any class of things, may be predicated, in like manner (viz. affirmed or denied) of anything comprehended in that class,'[6] which Whately writes, is the 'universal principle of reasoning,'[7] 'the logician's

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[1] B. H. Bode, *An Outline of Logic* (New York, 1910); John Dewey, Logical Method and Law, *Cornell Law Quarterly* 10 (1924).17, *Readings in Jurisprudence* (ed. Jerome Hall, Indianapois; 1938) 343; M. R. Cohen, Ernest Nagel, *An Introduction to Logic and Scientific Method* (New York, 1934); John Dewey, Logic, *Encyclopedia of Social Sciences* (ed. E. R. E. Seligman, New York, 1935) 9.597; John Dewey, *Logic, The Theory of Inquiry* (New York, 1938); M. R. Cohen, *A Preface to Logic* (New York, 1944).

[2] *See* Richard Whately, *Elements of Rhetoric* (reprint from 7th (Octavo) ed., London, 1866) 3; Richard Whately, *Elements of Logic* (rev. ed., Boston, 1860) 291-2; W. T. Foster, *Argumentation and Debating*, 2nd rev. ed., (Cambridge, Mass., 1936) 89.

[3] *See* Cohen and Nagel, *Introduction to Logic*, 5; Bode, *Outline of Logic*, 4.

[4] Dewey, *Logic, Theory of Inquiry*. 3.

[5] 'Science . . . a branch of knowledge or study dealing with a body of facts or truths systematically arranged and showing the operation of general laws. . . .' The American *College Dictionary* (ed. C. L. Barnhart, New York, 1948).

[6] Whately, *Logic*, 39.

[7] Ibid., 37.

object being, not to lay down principles by which one *may* reason, but by which all *must* reason.'[8] Professor Cohen indicates that the practical meaning of the Aristotelian dictum is that 'deduction or reasoning does not proceed from the totality of all things . . . but rather from some formulated proposition to some other which it implies.'[9] Cohen and Nagel write that when we go beyond the proof of sensory perceptions we believe propositions to be true 'because we can find some *other* propositions . . . which we think will serve as *evidence* for the disputed proposition.'[10] The limitation of perceptual proof and the concomitant necessity of proof by propositions is noted both by Bode and by Cohen.[11]

It is by reason of this necessity of using formulated propositions as evidence of the credibility of other propositions which they imply that syllogistic logic is a basic method of reasoning, as Cohen and Nagel point out:

> In every attempt at complete proof of propositions of practical importance . . . two questions [are] involved:
>
> 1. Are the propositions offered as evidence true?
> 2. Are the conclusions so related to the evidence or premises that the former necessarily follow from and may thus be properly deduced from the latter?
>
> . . . Logic as a distinctive science is concerned with the second question—with the relation of implication between propositions. Thus the specific task of logic is the study of the conditions under which one proposition necessarily follows and may therefore be deduced from one or more others.[12]

(We must hold the first question for consideration in connection with the limitations of syllogistic logic.)

Accordingly it should be observed that since we cannot reason from a totality of knowledge we use propositions to prove other propositions, and that syllogistic logic is 'concerned with the adequacy or probative value of different kinds of evidence,'[13] i.e., whether one proposition tends to prove another which it implies. Of what utility is syllogistic logic (as the study of implication) to the argumentative speaker, whose purpose is to convince his audience that his reasoning and proof are reliable?

2. *Syllogistic logic provides means of discovering and exposing the meaning of propositions.* Cohen and Nagel write that 'deductive reasoning enables us to discover what it is to which we must, in consistency, commit ourselves if we accept certain propositions.'[14] This is a process of discovering the meaning of propositions, involving two steps: 1. determining the logical consequences of a proposition, regardless of its truth or falsity; 2. exaamining the language in which a proposition is stated.

It is significant that it is not the *true* proposition alone which has meaning, as Professor Cohen points out:

> Logic cannot be confined to the world of [actual] existence . . . for science is concerned with the weighing of evidence and that means the weighing of rival hypotheses. We must, therefore, be able to deduce the consequences of false propositions, that is, of propositions which assert either the non-existence of what does exist, or the existence of what does not exist.[15]

[8] Ibid., 27. *See also* for Whately's statement that syllogistic logic is not '*an* art of reasoning, but *the* art of reasoning.'

[9] Cohen, *Preface to Logic*, 181.

[10] Cohen and Nagel, *Introduction to Logic*, 4, 22.

[11] *See* Bode, *Outline of Logic*, 1-2, to the effect that when we go beyond the fact that a toothache is disagreeable to the assertion that the ache will stop when the tooth is pulled, we need other information, and that we thus reason deductively when we assert something to be true on the ground that something else is true; and Cohen, *Preface to Logic*, 57, for similar example in the proposition 'there are no snakes in Ireland,' on which he comments it would not be adequate verification if we traveled all over Ireland and saw no snakes.

[12] Cohen and Nagel, *Introduction to Logic*, 8.

[13] Ibid., 5.

[14] Ibid., 22.

[15] Cohen, *Preface to Logic*, 180. *See also* Cohen and Nagel, *Introduction to Logic*, 8: 'the logical

Cohen and Nagel write 'it is a great error to suppose . . . that in the reasoning we call scientific we proceed only from facts or propositions that are true,' because such a view 'ignores the necessity for deduction from false hypotheses.'[16] In illustrating this principle Professor Gardiner uses the familiar syllogism from a Lincoln speech in the Lincoln-Douglas debates concerning the Dred Scott decision:

> Nothing in the Constitution or laws of any State can destroy a right distinctly and expressly affirmed in the Constitution of the United States.
>
> The right of property in a slave is distinctly and expressly affirmed in the Constitution of the United States.
>
> Therefore, nothing in the Constitution or laws of any State can destroy the right of property in a slave.
>
> . . . no fault can be pointed out in that argument; assuming the truth of the premises, the conclusion . . . follows inevitably.[17]

In discussing this use of the syllogistic form Gardiner writes: 'Lincoln knew . . . this doctrine that no State could interfere with slavery would be intolerable to the people of Illinois . . . ; and this syllogism made clear to them the consequences of the decision of the Supreme Court.'[18] In other words, Lincoln brought forward the meaning of the proposition adopted by the court with what Cohen and Nagel call deduction from false hypothesis; following logically from the major premise, the conclusion revealed the falsity and intolerableness of that premise.

That the logical implications of a proposition are the same whether it is factually true or not is closely connected with the *formal* nature of syllogistic logic, as Cohen and Nagel observe,[19] full discussion of which is beyond our present scope. It is sufficient to note, first, that the logical consequences of a factually false proposition are part of its meaning because 'if false hypotheses had no logical consequences we should not thus be able to test their falsity';[20] and, secondly, that the validity (or invalidity) of the logical implication of a false proposition is 'tested by the impossibility of the premise being true and its consequences false.'[21]

The second step in discovering the meaning of a proposition is to examine the language in which it is stated. We have already noted that we do not reason from a totality of knowledge, but from *formulated* propositions. Whately is modern in his belief that language is necessary to reasoning; he writes there is no ground for believing we reason by means of abstract ideas, and then communicate our reasoning to others by language.[22] He points out 'there are three operations (or states) of mind which are immediately concerned in argument, . . . 1st. Simple apprehension; 2d. Judgment; 3d. Discourse or Reasoning,'[23] and that language is the means by which these operations are carried on:

> The notion obtained in an act of apprehension, is called, when expressed in language, a *term;*

consequences of a proposition are not phenomena which follow it in time, but are rather parts of its meaning.'

[16] Cohen and Nagel, *Introduction to Logic*, 9.

[17] J. H. Gardiner, *The Making of Arguments* (Boston, 1912), 152.

[18] Ibid. *See also* Cohen and Nagel, *Introduction to Logic*, 22.

[19] Cohen and Nagel, *Introduction to Logic*, 10.

[20] Ibid., 9. *See also* Cohen, *Preface to Logic*, 181: 'by ruling out certain combinations of premises and conclusions we achieve determinate results.'

[21] Ibid., 9-10. *See also*, in particular, page 9: 'the full meaning of what . . . we believe is discovered . . . when we examine deductively the connections between the diverse propositions which we consider . . . [often] requiring us to modify our hasty acceptance of them as premises.'

[22] Whately, *Logic*, 21. *See also* S. K. Langer, *Philosophy in a New Key* (New York, 1942) 42-9; Muzafer Sherif, *An Outline of Social Psychology* (New York, 1948) 186-8; Cohen and Nagel, *Introduction to Logic*, 117-20; Cohen, *Preface to Logic*, 23.

[23] Ibid., 60.

an act of *judgment* is expressed by a proposition; an act of reasoning, by an *argument;* (which, when regularly expressed, is a syllogism). . . .

. . . *terms* are liable to be indistinct, (i.e., without any clear, determinate meaning,) *propositions* to be *false,* and *arguments inconclusive;* logic undertakes directly and completely to guard against this last defect, and, incidentally, and in a certain degree, against the others, as far as can be done by the *proper use of language.*[24]

The point we are after seems best stated by Cohen and Nagel when they write: 'The validity of our reasoning depends on the consistency with which we use whatever language we have, and such consistency means that our words must faithfully follow the order and connection of the items denoted by them.'[25] Bode and Gardiner both illustrate the syllogistic ascertainment (by the study of implication) of language inconsistency, or ambiguity, in citing the ambiguity of *law,* and *law of nature.*[26] Gardiner writes that ambiguity can be exposed by syllogistic expansion:

In the argument, "Bachelors should be punished, because they break a law of nature," the ambiguity becomes obvious when you expand: "All law breakers should be punished; Bachelors break a law of nature; Therefore bachelors should be punished"; at once you see that *Law* is used in two senses, one the *Law of the land,* the other the statement of a uniformity in nature.[27]

We may conclude, then, that a second contribution syllogistic logic can make, as a study of implication of propositions, is the detection of false consequences resulting from ambiguous language in which propositions may be stated. This is significant because, as Cohen and Nagel observe: '. . . [since] ordinary experience does not require great accuracy and subtle insight into the nature of things, ordinary language is not accurate. Logic is necessary to correct its vagueness and ambiguity.'[28]

An observation concerning the inaccuracy of ordinary language could carry us into a discussion of semantics and of general semantics, which is beyond our purpose here. It seems sufficient to note that syllogistic logic, as the study of implication between propositions, provides a method of exposing the ambiguity of language, which it appears is the main burden of the semanticists' concepts of *indexing* and *time-binding.*[29] (It is also important to note here that we are discussing only the detection of language ambiguity as it appears in the logically false implication of a proposition using ambiguous language. We are not yet discussing the *truth* of terms in the sense of conformity to objective fact, which is a different matter to be discussed later.)

We have said, then, that syllogistic logic, being based on the Aristotelian dictum that whatever can be universally predicated of a class seems an inevitable method of reasoning and proof which the argumentative speaker will use, and that it provides methods of discovering the meaning of propositions by examining the logical implication and the language of propositions. We examine next the limitations of syllogistic logic.

3. *Syllogistic logic has definite limitations which must be recognized if it is to be properly used.* The limitation which the user of syllogistic logic should keep foremost in mind is that it is not an engine for the investigation of nature.[30] Its purpose is to ascertain the validity or invalidity of arguments 'as far as the *form of expression* is concern-

[24] Ibid., 62-3.
[25] Cohen and Nagel, *Introduction to Logic,* 17.
[26] Bode, *Outline of Logic,* 26; Gardiner, *Making of Arguments,* 149-50.
[27] Gardiner, *Making of Arguments,* 150.
[28] Cohen and Nagel, *Introduction to Logic,* 18.
[29] *See* I. J. Lee, *Language Habits in Human Affairs* (New York, 1941), 4-5, 87-91.
[30] Whately, *Logic,* 7.

ed; that being alone the proper province of logic,'[31] This is a plain warning that syllogistic logic seeks only to determine the logical implication between propositions, and not the factual truth of the terms or premises, and is repeated over and over by writers on logical theory.

Whately writes that logic cannot of itself ascertain the *meaning* of every term and the *truth or falsity* of every proposition, 'in the same manner as it actually can the *validity* of every argument.'[32] Cohen and Nagel write that whether propositions offered as evidence are true or not 'cannot be assigned entirely to logic without making the latter include all the sciences and all common knowledge.'[33] Professor Cohen writes: 'Logic thus does not provide the food which sustains our intellectual life. That must come from our factual knowledge and insight.[34] The truth of terms and premises is a *factual* or *material* issue,[35] which has nothing to do with the theory of logic because logic can only 'teach us to decide, not whether the premises are *fairly laid down*, but whether the conclusion *follows fairly from* the premises. . . .'[36] As Whately writes further, 'none but a politician can judge rightly of the degree of evidence of a proposition in politics; a naturalist in natural history, etc.'[37]

We may conclude, then, that the argumentative speaker should regard syllogistic logic as a method of reasoning *about* facts, but not as a means of investigating facts. This follows from the conclusions we have drawn that: 1. predication is a basic form of reasoning since we cannot reason from a totality of knowledge; 2. it is necessary to examine the implication of propositions to learn their meaning and to expose any language ambiguity; and 3. only the implication between propositions is examined by syllogistic logic, not the truth of the terms or premises.

With these considerations in mind, we turn next to experimental logic, or the logic of search and inquiry, as it is termed by its chief contemporary exponent, John Dewey.[38]

2

Experimental Logic is Complementary to Syllogistic Logic in the Complete Science of Reasoned Argument

1. *Experimental logic had its origin in the failure of practioners to recognize the limitations of syllogistic logic.* Professor Dewey points out that better techniques of investigation and collation of facts in the Age of Reason made it clear that the users of syllogistic logic had for centuries neglected the limitation that it is not an engine for investigation of objective facts.[39] In mild advocacy of his view, he says 'the traditional logic was a logic for clarifying and organizing that which was already known,' and thus 'could not furnish means for breaking through the limits of the intellectual content of current culture. . . .'[40] In another article, however, he writes:

> . . . it is foolish to criticize the model supplied by the syllogism. The statements made about men and Socrates are obviously true, and the connection between them is undoubted. The trouble is that while the syllogism sets forth the *results* of thinking, it has nothing to do with the operation of thinking.[41]

This, it must be observed, is precisely the limitation the theory of syllogistic

[31] Ibid., 171.
[32] Ibid., 172.
[33] Cohen and Nagel, *Introduction to Logic*, 8.
[34] Cohen, *Preface to Logic*, 182.
[35] Cohen and Nagel, *Introduction to Logic*, 8.
[36] Whately, *Logic*, 257.
[37] Ibid., 259.

[38] *See* Dewey, Logical Method and Law, *Readings in Jurisprudence*, 350.
[39] Dewey, Logic, *Encyclopedia of Social Sciences*, 9:599.
[40] Ibid.
[41] Dewey, Logical Method and Law, *Readings in Jurisprudence*, 349.

logic sets upon itself in refusing to assume responsibility for the truth of terms and premises. If we may accept Professor Wallace's account of Aristotelian modes of logical proof, Aristotle held that some basic truths were beyond demonstration:

> . . . all truths cannot be demonstrated. By sense perception we have numerous sense impressions, a number of these pile up to make a memory, and a number of memories constitute an experience. From a number of similar particular experiences a universal primary truth emerges. Thus, by a kind of inductive process within the soul we arrive at basic truths.[42]

Whately writes that failure to abide by this limitation occasioned reaction against the theory of syllogistic logic: 'By representing logic as furnishing the sole instrument for the *discovery of truth* in all subjects, and as teaching the use of the intellectual faculties in general . . . [earlier writers on logic] raised expectations which could not be realized and which naturally led to a reaction.'[43] He writes that Bacon recognized it was the practice, not the theory, of syllogistic logic that called for criticism:

> . . . [the earlier errors] may serve to account for the strong terms in which Bacon sometimes appears to censure logical pursuits; but that this censure was intended to bear against the extravagant perversions, not the legitimate cultivation, of the science, may be proved from his own observations on the subject in his *Advancement of Learning*.[44]

With the origin of the somewhat questionable dichotomy between syllogistic and experimental logic in mind, we will examine some general aspects of the theory of experimentaal logic.

2. *Experimental logic is concerned with methods of investigation complementary to the theory of syllogistic logic.*

What is experimental logic? What is its interest, its purpose? Does it fit into the general theory of argument? It is illuminating, first, to consider the contrast Professor Dewey has drawn between syllogistic and experimental logic:

> The logic of exposition [syllogistic logic] is different from that of search and inquiry. In the latter, the situation as it exists is more or less doubtful, indeterminate, and problematic with respect to what it signifies. It unfolds itself gradually and is susceptible of dramatic surprise; at all events it has, for the time being, two sides. Exposition implies that a definitive solution is reached, that the situation is now determinate. . . .[45]
>
> It is at this point that the chief stimulus and temptation to mechanical logic and abstract use of formal concepts come in.[46]

Is it true that syllogistic logic yields final, determinate solutions to problems? We have seen that this is possible only if the terms and premises are factually true, and that the truth of the premises or terms is not a concern of logic. Professor Dewey's observation that men are inclined to accept premises without investigation is acute, and his argument that we should not accept predications as final is valid, but they do not seem to militate against the theory of syllogistic logic. But let us examine his writings further. In 1924 he wrote:

> Sometimes human beings act with a minimum of foresight, without examination of what they are doing and of probable consequences. They act not upon deliberation but from routine, instinct, the direct pressure of appetite, or a blind hunch. . . .
>
> [Sometimes] . . . decision is the outcome of inquiry, comparison of alternatives, weighing of facts; deliberation or thinking has intervened. . . . Decision of the first type may be *reasonable:* that is they may be adapted to good results; those of the second type are *reasoned* or *rational*. . . .
>
> Now I define logical theory as an account of the procedures followed in reaching decisions of the second type, in those cases in which subsequent experience shows that they were the

[42] K. R. Wallace, *Aristotle's Account of the Logical Means of Securing Belief*, Unpublished M.A. thesis (Cornell University, 1931), 27. *See also* Cohen and Nagel, *Introduction to Logic*, 13: 'it is not the business of logic to describe what happens in one's mind as one discovers rigorous or determinate solutions to problems.'

[43] Whately, *Logic*, preface, xv.

[44] Ibid., 9.

[45] Dewey, Logical Method and Law, *Readings in Jurisprudence*, 350.

[46] Ibid., 351.

best which could have been used under the circumstances.[47]

In 1938 Dewey wrote: 'The theory . . . is that all logical forms arise within the operation of inquiry and are concerned with the control of inquiry so that it may yield warranted assertions.'[48]

Now, let us lay beside these statements from Dewey the older statement from Whately that only politicians can determine the soundness of a premise concerning politics, and the Wallace interpretation of Aristotelian thinking that by the inductive process of experience we arrive at primary truths. In my mind there emerges the contrast which Dewey draws between decisions which *may be reasonable,* and those which *are rational,* i.e., the contrast between decisions resulting from routine or hunch, and those resulting from deliberation. From the contrast there emerges, as I see it, the meaning of Professor Dewey's phrase *inquiry into inquiry,*[49] namely, that we should make our assertions fully warrantable by hindsight *and* foresight, by inquiry into inquiry, rather than relying exclusively on experience in particular fields of knowledge for the truth of terms and premises. This, coupled with Dewey's insistence that we must not accept syllogistic predications as final, seems to make the point that the primary concern of experimental logic is investigation and objective validation of terms and premises.

In other words, it seems, in terms of argumentative theory, that experimental logic seeks the systematization of methods of inquiry of facts which, as we have noted, must precede syllogistic reasoning if the basic terms and premises are to be true. It does seem that Professor Dewey tends to obscure his position by assigning to his interest the name *logic,* which has been traditionally associated with the study of implication between propositions, and not primarily with the factual truth of terms or premises. The obscuration, if any, is incidental, and does not weaken his fundamental position that investigation and validation of terms and premises are the *sine qua non* of rationality—with which any debate director will heartily agree! Nor does it lessen the conclusion that experimental logic, as a study of investigation, and syllogistic logic, as a study of implication, seem to fit hand in glove into a complete science of reasoned argument.

It is beyond our present task to discuss the systematized method of inquiry and investigation which experimental logic would provide. There have been intriguing suggestions in the field of legal decision.[50]

Conclusion

We have discussed four main ideas: 1. syllogistic logic provides means of proving propositions, and of discovering the objective meaning of propositions; 2. syllogistic logic has definite limitations to which due regard must be given by its users; 3. experimental logic had its origin in the failure of practioners to recognize the limitations of syllogistic logic; and, 4. experimental logic is concerned with methods of investigation which should precede the application of syllogistic reasoning. These seem to support the thesis that the two systems of logic should be considered by the argumentative speaker as coordinate disciplines of the complete science of reasoned argument, neither of which can be overlooked, both of which are necessary in the preparation of reliable arguments.

[47] Ibid., 343-4. Italics mine.
[48] Dewey, *Logic, Theory of Inquiry,* 3.
[49] Ibid., 8.

[50] *See* Underhill Moore, T. S. Hope, Jr., An Institutional Approach to the Law of Banking. *Yale Law Journal* (1929) 38.703; Underhill Moore, Gilbert Sussman, Legal and Institutional Methods Applied to the Debating of Direct Discounts, *Yale Law Journal* 40(1931).355.

THE ACTING OF EDWIN FORREST

Garff B. Wilson

EDWIN FORREST was the first actor born in the United States to achieve fame both at home and abroad. He represented a type of acting so vigorous that it created a host of imitators, yet so individual that the imitations were really caricatures and the style perished with its founder. His personal life and his professional life were filled with controversy: as a living actor his style was both praised and ridiculed; as a figure of the past, his merits are still the subject of controversy. For over fifty years his plays attracted hosts of enthusiastic admirers and earned a vast fortune for the actor. The theory he professed and the style of acting he practiced are worthy of careful study by the modern student.

Forrest made his professional debut in 1820, at the age of fourteen. At that time the American theatre was dominated by English actors and English managers. Politically, independence had been won some forty years before, but culturally the United States was largely dependent upon Great Britain. Almost all the plays produced in our theatres were English; almost all the stars and managers were English imports. With the advent of Edwin Forrest this tradition was broken. Born and reared in Philadelphia, and passionately American in his loyalties, Forrest achieved a reputation in the United States as dazzling as the fame of the English stars. Other distinguished actors—like Cooke, Cooper, Conway, Kean, and J. B. Booth—were visitors or immigrants to this country. Still others—like Marble, Hackett, Setchell, and Jefferson—were eminent only in certain roles or, like Burton and Warren, enjoyed merely a local celebrity. Forrest became universally known; he played great roles for over fifty years; his personality and his acting were as typical of the young American democracy in which he grew up as were the Bowery B'hoys who idolized him.

Forrest's formal education, both general and dramatic, was very slight. He attended a public school in Philadelphia for a short time, but before he was thirteen he had been apprenticed successively to a printer, a cooper, and a ship-chandler. His only instruction in elocution came from a year's study with Lemuel G. White, whom Lawrence Barrett calls 'a distinguished professor in that branch of dramatic art.'[1] Very little is known of the theory or methods of Mr. White. Barrett mentions that White was a disciple of the Garrick-Kean school, that is, the so-called natural school as opposed to the artificial declamatory school of the Kembles,[2] and that among his more noted pupils were David Ingersoll and James E. Murdoch. In *The Stage* Murdoch has left a note concerning White's influence on Forrest. He writes:

> Mr. White, who first formed Forrest's manner out of the usual schoolboy style of reading, was a man of great intelligence and culture in his art, but eccentric, enthusiastic, and very egotistical. In his idea of delivery the principal thing was *emphasis*, and at this he labored and pounded with every kind and degree of pressure

[1] Lawrence Barrett, *Edwin Forrest* (1882).4.

[2] For a description of these schools of acting, see Lily B. Campbell, The Rise of a Theory of Stage Presentation in England During the Eighteenth Century, 32 PMLA (1917).163-200.

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and force. But this quality did not adhere to Forrest's mode of reading after he had once tested the practical method of dramatic action. White's influence was, however, observable in his articulation, which was always distinct.[3]

Forrest's smattering of formal education was a minor influence in shaping his career. His style of acting was largely the result of his own study, observation, and experience on the stage. Fortunately, his early acting was done in the company of excellent players. The theatres of the larger American towns maintained regular stock companies that were notable for their fine performers. For example, the cast which supported Forrest when he made his debut at the Walnut Street Theatre in Philadelphia was one of undeniable excellence. It included Frederick Wheatley, William B. Wood, the elder William Warren, Mrs. H. A. Williams, and the elder Mrs. Joseph Jefferson. James Rees characterizes this cast as one 'which could not have been equaled in the country then, nor has it been since.[4]

Such companies of players were thoroughly familiar with the dramatic repertory. Substantially the same program of plays was given year after year, and the player thus had ample opportunity to become matured and seasoned in his roles. Each play was cast with the full strength of the company, and each part was considered of real importance. The basic training of the players was in that of the classical English tradition of Drury Lane and Covent Garden.

Besides the veterans, whom Forrest had the privilege of observing and working with, there was a group of talented younger men who provided the stimulus of keen competition. John R. Scott, David Ingersoll, Augustus Adams, Charles Eaton, Charles Webb, and James E. Murdoch were men who, in the early years of Forrest's career, enjoyed a reputation equal and in some cases superior to his own. Barrett, writing in 1882, observed that 'to the actors of today, educated in the modern sensational dramas, the splendor of this company of tragedians seems unreal.'[5]

From association with these players the alert and ambitious young Forrest learned much. He studied the performances of his fellow actors carefully, experimenting with the styles and techniques which seemed to him particularly effective. He eventually adopted those techniques which best suited his ideas and temperament. In the formation of his mature style two men exerted special influence on him. They were Thomas A. Cooper and Edmund Kean.

Cooper, although born and trained in England, was considered an American actor. He had come to the United States at the age of twenty, after he had failed to achieve any great success in London. His success here was prodigious. He became the idol of the American stage and held the top rank in public favor for many years. He relinquished it only when age and the popularity of Forrest compelled him to take a subordinate place.

As a neophyte actor, Forrest studied Cooper's style with great care. From him Forrest learned the dignified posture, the formal movements, the measured, declamatory reading, and the ideal of poetic elevation and repose which were characteristic of the Kemble school.

But Forrest was soon to be subjected to another more powerful influence. In 1825 Edmund Kean visited the United States for the second time, again taking the country by storm with the tempestuousness of his genius. For Kean's per-

[3] James E. Murdoch, *The Stage* (1880).281.
[4] James Rees, *The Life of Edwin Forrest* (1874).55.
[5] Barrett, *op. cit.*, 46.

formances in Albany, New York, Forrest was engaged to play 'seconds.' He enacted Iago to Kean's Othello, Richmond to his Richard, and Titus to his Brutus. This was one of the great experiences of Forrest's life and it left an indelible stamp on his acting.

As an actor, Kean was the precise opposite of John Philip Kemble. Montrose Moses writes that against the statuesque school of Kemble, which Forrest had admired in the person of Thomas Cooper,

> Kean came with a cataclysmic reversal. The little man rose to heights in the greatness of his passion. He broke up time honored custom. He turned his back on the audience and spoke in a natural voice. This vogabond of the road this wild, restless runner to the sea, this . . . feverish adept of the wine bottle, electrified his audience and established a new era.[6]

There are many records of Kean's acting and descriptions of his style. I shall quote only one, an analysis of Kean's technique as it was at the time Forrest played with him. Written by W. R. Alger, Forrest's official biographer, this analysis probably outlines those traits of Kean which most impressed the young American tragedian. Alger says:

> The essential peculiarity of Kean's greatness in his greatest effects was that in his acting there was no effort of the will, no trick or art of calculation, but nature itself uncovered and set free in it deepest intensity of power, just on the edge, sometimes quite over the edge of madness. He penetrated and incorporated himself with the characters he represented until he possessed them so completely that they possessed him, and their performance was no simulation, but revelation. He brought the truth and simplicity of nature to the stage, but nature in her most intensified degrees. His playing was the manifestation of inspired intuition, infallibly true and irresistably sensational. It came not from the surface of his brain, but from the very centers of his nervous system, and suggested something portentous, preternatural, supernal, that blinded and stunned the beholders, appalled the imagination, and chilled their blood.[7]

Kean not only inspired Forrest by his example, but also encouraged him privately and complimented him publicly. He allowed Forrest to introduce new business and different readings into the part of Iago, and was so impressed with some of the innovations that he declared henceforth all Iagos would have to copy the young American. Later on, at a public banquet in Philadelphia, Kean said: 'I have met one actor in this country, a young man named Edwin Forrest, who gave proofs of a decided genius for his profession, and will, I believe, rise to a great eminence.'[8]

It is little wonder that after acting with Kean, Forrest's style underwent a great change. The natural, impulsive displays of passion, the fiery spurts of eloquence that 'made the pit tremble,' the realistic bursts of physical movement —all became incorporated in the young actor's technique.

The magnificient physique of Edwin Forrest must not be forgotten in any analysis of his acting. So important was the influence of his physique that many critics believed it was the greatest single factor in determining the style of his acting.

Forrest was a handsome man with an unusually powerful build. As a boy he had been frail, but through assiduous exercise he had developed a magnificent body. He was inordinately proud of it. Many critics compared him to the Farnese Hercules. Since he was not a tall man, the massiveness of his physique was doubly noticeable. His biceps bulged; his calves bulged. He never neglected an opportunity to demonstrate his strength on the stage. In

[6] Montrose J. Moses, *The Fabulous Forrest* (1929), 29.

[7] W. R. Alger, *Life of Edwin Forrest* (1877), 1.142.

[8] Quoted in several biographies, among them Moses, *op. cit.*, 74.

mimic battles he was the terror of other actors.

Forrest believed intensely in the value of physical culture. He recommended it to all his associates. As a young actor in New York, he took boxing and fencing lessons. Every morning he did strenuous exercises with a pair of weights. He continued this until the very end of his life. It probably accounts for his excellent health; also, it may have been the reason for his death. On the fatal morning his servant found him lying on his bed suffering from a stroke of apoplexy. Possibly the stroke had been brought about by his taking exercise which was much too violent for a man of sixty-six.

Forrest possessed a voice that was as powerful as his physique. No orator or actor of his day could equal it. We are told that it was great enough to shake the rafters of the largest amphitheatre, and yet capable of the softest, tenderest tones. It is certain that Forrest's physical and vocal make-up had real influence on his style of acting and on the way he interpreted his roles.

From this glance at Forrest's background and at the influences affecting him, a fair outline of his general style of acting is apparent. The primary characteristic of this style was a strenuous realism. Under the influence of Kean's example, as Forrest interpreted it, the American tragedian sought to portray nature as it existed around him in actual life. He aimed for complete, detailed character portrayals, unchanged by any idealization. Alger says he attempted 'a living resurrection of the crude truth of nature in place of that idealized softening and tempered reflex which is the genuine province of art.'[9]

Forrest's method of studying his roles reveals the aim of his style. In preparing for the part of Lear he visited many asylums and old men's homes. He studied various manifestations of insanity—its approach, its full expression, its decline. He observed the walk, the gestures, the movements of old men. He read the best scientific books on old age and insanity, and discussed his ideas with eminent physicians. As a result, the following criticism of Forrest's Lear is typical. Douglas Jerrold in London said: 'We never saw madness so perfectly portrayed. It is true to nature—painfully so.'[10] One is reminded of Forrest's remark when a young admirer praised his 'acting' in 'King Lear.' Forrest exclaimed, 'By God, sir, I am King Lear.

Forrest's role of the Indian Chief in the famous American play 'Metamora' was prepared with equal care. At one time in his life Forrest had been a close friend of Chief Push-ma-ta-ha and had lived with the Chief and his tribe for several weeks. 'He adopted their habits shared their food, slept in their huts, . . . smoked the pipe of peace . . . left the print of his own moccasins on the hunting ground . . . and the crack of his rifle echoed along the rocky sides of the hills and lakes.'[11] In preparing the role of Metamora, Forrest drew exhaustively on this experience. Apparently he achieved great success in the realism of his portrayal. Harrison writes: 'So accurate had been his observations that he caught the very manner of their breathing. . . . Everything that could be absorbed by one nature from another was absorbed and represented. In *Metamora* he achieved a piece of acting that seemed to transcend all criticism.'[12]

One evening a large delegation of Western Indians witnessed Forrest's

[9] Alger, *op. cit.*, 178.

[10] Rees, *op. cit.*, 226.

[11] Gabriel Harrison, *Edwin Forrest, The Actor and the Man* (1889).37.

[12] *Ibid.*, 37.

performance of *Metamora*. They followed the play with rapt attention. In the closing scene they were so excited by the performance and so convinced of its reality that they rose and chanted a dirge in honor of the great chief who was dying on the stage.

On another occasion, when Forrest was playing Iago to Kean's Othello, a husky canal-boatman was seated in the front row of the pit, so close to the stage that he leaned his elbows on it. He was absorbed in the machinations of Iago, and became so convinced of Forrest's villany that when the actor passed close to him he glared savagely and hissed: 'You damned lying scoundrel, I would like to get hold of you after this show is over and wring your infernal neck.'[13] When Kean met Forrest in the dressing room afterwards he generously said, 'Young man, if my acting tonight had received as high a compliment as that brawny fellow in the pit bestowed on yours, I should feel very proud. You made the mimic show real to him, and I will tell you your acting merited the criticism.'[14]

Many other instances show how realistically Forrest conceived and acted his roles. Scenes of combat in which he participateed were always a terror to the other actors. There was no shamming the battle. Forrest became so excited that he fought and hacked with terrifying gusto. His opponents were always in real danger and had to defend themselves as best they could. Many were the cuts and bruises they received in these encounters.

Forrest was no less hard on himself. Rees relates that one night, while acting Lear, the tragedian worked himself into such a passion he almost had apoplexy. He fainted away, and had to be carried off the stage in an unconscious state. T. H. Morrell relates another striking instance. He says:

> One night while performing the role of King Lear . . . in the last scene of the second act, when depicting the frenzy of the old monarch, whose brain was overwrought with passion, and maddened by the injuries of his unnatural daughters, Goneril and Regan, in the excitement of the moment Mr. Forrest tore the wig of whitened hair from his head and hurled it twenty feet toward the footlights. The effect was a striking one, and the wig thus removed, revealed to the audience a head of glossy raven locks, forming a strange contrast to the hoary beard still appended and fastened by a white cord to the actor's chin.[15]

It might seem to a modern audience that such an incident would ruin the scene. Evidently it did not. Morrell says: 'Among that vast audience not a single titter could be heard and scarce a smile was dicernible'—surely a striking tribute to the illusion Forrest had been able to create.

The bulk of contemporary evidence seems to indicate that Forrest appeared convincingly real in his acting. Opinion, however, is not unanimous. Some critics felt that the tragedian enlarged his effects and 'muscularized' them beyond the point of credibility. Others asserted that the 'truth to nature' which the public professed to see in Forrest's acting was merely truth to a crude *stage* convention of reality and far removed from the realism of actual life. This is the opinion held by the editor of the *Easy Chair* of Harper's Magazine for December, 1863. After watching Forrest enact the role of Damon, the editor writes: 'To criticse it as acting is as useless as to criticise the stories of Miss Braddon and Mr. Ainsworth as literature. That human beings, under any conceivable circumstance, should ever talk or act as they are represented

[13] Alger, *op. cit.*, 1.477.
[14] *Ibid.*, 477.
[15] Rees, *op. cit.*, 200.

But, adds the *Dispatch*, 'with unusual powers of comparison and analysis, he was deficient in imagination—a faculty essential to the actor of Shakespeare.'[21]

The 'deficiency in imagination' mentioned by the *Philadelphia Dispatch* names Forrest's greatest weakness as an actor: he lacked spiritual insight and the highest type of creative imagination. Whenever a character could be analyzed and grasped by *logic*, Forrest was able to achieve a convincing portrayal. He could understand figures like Damon, Metamora, Jack Cade, and Coriolnus, whose motives were uncomplicated and whose passions were strong and clear and physically demonstrable. King Lear, though one of the great and complicated characters of Shakespeare, was also within his grasp. In the actor's younger days, the strength of his mimic wrath and the realism of his mimic madness rendered his performance of Lear effective. In his later life, his sorrows—real or fancied—gave him a deep insight into the old king's character. However, in subtle, imaginative roles—like Hamlet or Macbeth—Forrest's deficiency was very clear. He could not logically understand these men. No amount of analyzing enabled him to feel the character of Hamlet. The prince's vivid and subtle imagination, the spiritual conflict which agonizes him and furnishes the key to much of his behavior, were quite beyond Forrest's comprehension. He read the lines with wonderful accuracy, says the *Philadelphia Dispatch*, but nothing could overcome his 'want of appreciation' of the character.

In *Macbeth* the same lack of imaginative and spiritual insight was apparent. Forrest did not seem to grasp how a strong man could be terrorized by imaginary horrors. He seemed to have no comprehension of that terrible vision-creating faculty which tortures Macbeth. Forrest's performance of the play offered isolated passages of beautiful reading, but—according to the critics of the time—'the witches he could not see, the ghost of Banquo did not appall him, the horrors of Macbeth's remorse he could not depict.'

Despite Forrest's deficiency in imagination, his style of acting was immensely appealing to the majority of playgoers. They idolized this man of handsome face and powerful physique who handled his body like an athlete. They enjoyed watching his naturalistic movements and gestures and especially the explosions of physical action which he used in his portrayals, for, despite traces of the formal grace of the Kemble school, Forrest's physical actions were broad, powerful, and often startling. As we have seen, Forrest's voice, too, had tremendous range and matched his physical activity in versatility and power. At the same time, his delivery never lost the clarity and precision which he had learned in his youth. Other features of his acting, which must be remembered in any summary of his style, were the detailed realism of his characterizations and mimic passions, based on a careful, analytical study of his roles, and the passionate conviction with which he lost himself in his portrayals.

Forrest's long and dazzling career earned great wealth and lasting fame for the actor. However, others who tried to follow in the old tragedian's footsteps found his methods unrewarding. They produced strange imitations which the public regarded as mere caricatures. They copied the tones and movements and passionate explosions of the master, but lacked the endowments behind them. Such men as Kirby, Neafie, Buchanan, and Procter were numbered

[21] Quoted in Moses, *op. cit.*, 338-39.

among what Alger calls Forrest's 'brood of disciples.' but, says Alger, they 'have reflected discredit on him by imitating his faultiness instead of reproducing his excellence.'[22] Barrett records the same impression. He writes: 'During his life he was surrounded by imitators, who caught only the imperfections, the outward manner of the man.'[23]

John McCullough came nearest to being the Elisha to Forrest's Elijah. In the latter part of Forrest's career, McCullough played 'seconds' to all of the master's great roles. He loyally supported the old tragedian for years, even accompanying him on his tour to California. But soon after Forrest's death, McCullough came under the influence of Steele MacKaye's Delsartean principles and changed his style in accordance with his new beliefs.

And so the Forrest type of acting—a compound of Romantic and Classic elements projected through a powerfully individual voice, body, and temperament—had no successors. The style died with the man. Barrett speaks a just and friendly eulogy when he writes: Edwin Forrest 'founded no school, he created no style of acting by which his followers might perpetuate his methods; and, take him for all in all, we shall not look upon his like again.'[24]

[22] Alger, *op. cit.*, 643.
[23] Barrett, *op. cit.*, 156.
[24] *Ibid.*, 156.

CHARLES MATHEWS REPORTS ON AMERICA

Francis Hodge

WHEN Charles Mathews[1] played his *Trip to America* at the English Opera House in London on March 25, 1824, the American scene came to life in a stage travelogue for the first time. Travel adventures spoken or read have usually attracted a popular audience, but no age was more interested in this form of diversion than the nineteenth century. During the eighteen twenties and thirties when Americans were looking eastward to romantic Spain and the Middle East through the eyes of Washington Irving, Nathaniel Parker Willis, and others, England was enjoying the observations of its many tourists in America, for scarcely an English traveller of any consequence undertook the voyage to the States without recording his adventures, superficial though they might be. As 'London's top comedian' Mathews had made his tour through the American provinces and had brought back what he regarded as a true report of native life. But unlike other travellers, who depended on writing or occasional lectures for audience appeal, Mathews presented his views from the stage not only in anecdotes but in colorful imitations, patter songs, and monologues. He called his piece *Trip to America* and it served as the 1824 edition of his travelogue series satirizing national types at home and abroad, presented under the general title 'At Home with Charles Mathews.' Here was England's outstanding comedian capitalizing on the vogue for travel reports while at the same time providing a delightful evening of comic entertainment. Poking fun at one's neighbors is never dull.

That Mathews was generally ranked among England's best comedians in an age when the line of low comedy still had stature is made clear to us in the published comments of his contemporaries.[2] He excelled in mimicry—'a genius,' wrote Leigh Hunt[3]—and this talent that gave such life and variety to his 'At Homes' set him apart as an extraordinary actor. Washington Irving thought his 'powers of entertainment . . . wonderful,'[4] and Coleridge pictured Mathews as 'a comic poet acting his own poems.'[5] Macauley believed him to be 'the greatest actor I ever saw, far greater than Kean. . . . I admired him and laughed my sides sore whenever I saw him.'[6] Fellow actor Charles Macready thought 'the personations of the characters imagined for and by himself were admirable and inimitable.'[7] But no better picture of Mathews' ability as a mimic can be drawn than from Leigh Hunt's account of a weekend with Mathews. Hunt was awakened one morning by the noisy splashings and ex-

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[1] Charles Mathews, the Elder (1776-1835). His son, Charles James Mathews (1803-1878), followed in his father's footsteps, becoming one of the best comedians of the nineteenth century.

[2] For a comparison of Mathews with other comedians in 1807 see Leigh Hunt, *Critical Essays on the Performers of the London Theatres* (London, 1807).

[3] Leigh Hunt, *The Autobiography of Leigh Hunt* (London, 1870) 118.

[4] Pierre Irving, *The Life and Letters of Washington Irving* (New York, 1888) 1.401.

[5] Henry Barton Baker, *English Actors* (New York, 1879) 231.

[6] Henry G. Paine, "Charles Mathews," *Actors and Actresses*, ed. by Brander Matthews and Lawrence Hutton (New York, 1866) 2.

[7] *The Diaries of Macready*, ed. by William Toynbee (London, 1912) 1.239.

tremely vocal protestations of a small boy having his face washed. Since he had seen no child the night before and this was a very real and noisy one, Hunt asked his host at breakfast where his son was. He was astonished to learn that 'the small boy' was actually Mathews having fun with his stage charcter 'the schoolboy with shining morning face.' Imagine further Hunt's delight when the comedian gave him a special rendition of the infant character 'nothing to the age of an hour and a quarter.'[8] An equal admirer of the great comedian was the would-be actor Charles Dickens who, when contemplating a stage career, 'went to some theatre every night, with a very few exceptions, for at least three years, really studying the bills first, and going where there was the best acting, and always to see Mathews when he played.'[9] Even the discriminating William Hazlitt, who thought Mathews weak in conventional stage characters, admitted that were Mathews to show his unusual gallery of eccentrics 'he might exhibit it every night for a month and we should go every night.'[10] So constantly favorable is the criticism of Mathews' art of mimicry that we must set him down as unusual in his own time and certainly among the very best comedians of the nineteenth century stage.

I

Before looking at Mathews' stage report on American life, it would be well to catch a glimpse of Mathews the traveller since he claimed that *Trip to America* was an authentic picture of what he had seen during his professional visit to this country in 1822-23. So we turn to his off-the-record account in the series of delightful and personally revealing letters to his wife and James Smith,[11] the literary friend who helped prepare the unique entertainments. The peculiarities of American life dominated his interest for he was intent from his first arrival at New York in September, 1822, on discovering the individual quality, the distinct flavor of America and its inhabitants. That his view proved to be superficial and for the most part revealed only the externals of that life which he had hoped to individualize is no particular discredit to him. Few had yet examined the native American with any thoroughness and Mathews' glimpse was as good as most. Here was a traveller who saw America through the eyes of an aristocrat, a pessimist, and a potential yellow fever victim. Imagine the consternation and literal fear of this nervous tourist on learning while still aboard ship that New York was fever-swept and to be safe he must go ashore at Hoboken. He soon became convinced, and in his own telling his pessimistic comments encourage sympathy, that the United States was still uncivilized and an uncomfortable wilderness 'where miserable disappointment has followed enterprise and industry.' In letter after letter he frankly revealed his dissatisfactions, his candid shock at the unbelievable state of affairs, his British snobbishness, his plain fear and discomfort. And the democratic order of things harried him most. 'It appears to me that the lower orders must necessarily prevent a European from being comfortable, if he has not made up his mind resolutely to look on, laugh, and thoroughly to despise. If this must be the effect of a republican form of gov-

[8] Hunt, *Autobiography*, 167.

[9] John Forster, *The Life of Charles Dickens*, ed. by J. W. T. Ley (London, 1928) 380.

[10] *The Collected Works of William Hazlitt*, ed. by A. R. Waller and Arnold Glover (London, 1902) 8.433.

[11] Mrs. Charles Mathews, *Memories of Charles Mathews* (London, 1839) 3. See also *The Life and Correspondence of Charles Mathews*, abridged by Edmund Yates (London, 1860).

ernment, give me a monarch, even if he be a despot.'[12] And again:

> The want of cheerfulness and civility is striking, and the egregrious folly of the middle and lower orders in their fancied independence, is calculated to produce a smile of thorough contempt rather than anger. It consists in studied sullenness, the determination never to be civil or apparently kind to a fellow creature, and not to bow, or say thank ye, to a person they know to be their superior. . . . The upper order . . . either like it, or are compelled to submit to it. . . . The manager of a theatre tells me that it is not in his power to induce the lamplighter or carpenter, when he walks into the greenroom before the ladies to take off his hat, and this is allowed, and must be submitted to, they tell me.[13]

The troubled Mathews presents the amusing paradox of the professional stage comedian, whose business it is to point the finger of ridicule at others, seriously involved in what is essentially a comic situation. He frequently becomes pathetically humorus in his own telling as we see him pitted against the complexities, the nearly insurmountable discomforts, of what he chose to regard as frontier life. Mathews in America is a continuous reel of staggering events with the odious yellow fever constantly lurking on his trail. It is next to an affront to say it is dangerous,' he sputters. His irritation increases with transportation difficulties, pecularities in bed and board, and freezing weather in Boston that prevents him from washing because there is an inch of ice in his washbowl. How ridiculous he must have looked attending rehearsal with his nose stuffed with cotton to prevent his smelling the 'd— American mutton chops!'[14] So vociferous was Mathews in his blunt and heartless criticism of America that manager Price 'followed him like a shadow and nursed him like a baby,' to insure that his discordant comments would fall on sympathetic ears and not on those of an oversensitive public.

But in spite of the 'tortures' that afflicted Mathews on his American visit, he did return a fair report on the people he saw about him. Personalities and character in all walks of life were his daily bread and butter, and his keen eyes searched everywhere as he travelled back and forth between Baltimore and Boston by stagecoach, steamer, or sailing packet. No trivial experience was unimportant to him but was likely to furnish his most colorful anecdote. Conversation with travellers, coachmen, innkeepers, waiters, and journeyman of all kinds, often as not culled more as an eavesdropper than a participant, gave him the native flavor of manners and talk. Often he was discouraged about finding enough material that would do for an 'At Home.' He wanted to pin down the 'real' American but found it difficult. 'If I enter into conversation with a coachman, he is Irish; if a fellow brings me a note, he is Scotch. If I call a porter, he is negro. I can't come at the American without I go to the porter-houses and that I cannot condescend to do.' Instead he searched in lawcourts, in church, and in the public rooms of wayside inns for character and situation. 'All persons are dressed alike, nobody well-dressed, no one shabby. The judge, the barrister, the shop-keeper, the President, the members of Congress, the mechanic, the servant, without the slightest variation.' But slowly Matthews' 'American was beginning to take shape. 'I am driven to boarding in the home with Price,' he writes, little realizing that this would provide him with some of his most entertaining material. He was much amused with the inordinate love of military titles: 'Why are we so long

[12] Yates, 261.
[13] *Ibid.* 264.
[14] Joe Cowell, *Thirty Years Passed Among the Players* (New York, 1844) 62.

changing horses, Colonel?—This was addressed to our coachman—a fact.' In the landlord he almost found his man. 'He is the most independent person in America. . . . He can't be caricatured; I won't spare him an inch. He is, too, the most insolent rascal I ever encountered . . . I have already three or four distinct specimens of the same specie [*sic*]. The effect will depend more on matter than manner.' We can almost see him rubbing his hands in anticipation of the fun to come when the materials are brought together for an 'At Home.' Mathews was much disappointed, and so are we when we read his letters, that winter weather and difficult travel made it impossible for him to go to Washington when Congress was in session.

What he could not discover first hand, he filled out in probing conversations with the many personalities he met during the course of the tour: for whether it was Baltimore, Philadelphia, New York, or Boston he encountered eager responsiveness from the 'well informed, polite, hospitable, unaffected' leading citizens of the 'upper order.' 'He's a very correct, gentlemanlike man in private life, and at times the life of a dinner-table by the specimens of characters of the day,' Irving had written, and Americans who sought his companionship had found him all of this and more.[15] William Dunlap and James Fenimore Cooper took him on a vacation cruise up the Hudson River to Albany 'that he might see more of America and American manners than are to be found in a seaport town.'[16] We learn through Dr. Francis, who also accompanied them, that Cooper's recent novel about American colonial life, *The Spy*, which had appeared only a few months since in a stage adaptation, was the leading subject of discussion. In their conversation that lasted through an entire night because the sensitive Mathews could not endure sleeping in the common cabin with the rest of the male passengers, more than likely much of the talk was about America and Americans.[17] Cooper was greatly excited by the colorful Mathews, and Dunlap marvelled at the comedian's unusual ability as a raconteur. Undoubtedly Mathews learned as much from these native personalities so keenly interested in America as he learned anywhere on his travels in the States.

However critical and disturbed Mathews may have been with the way of life in America, when it came to reporting what he had seen, he leaned over backwards to keep his personal distate from showing. He sincerely believed that he ought to do all he could to generate good feeling between the two countries which, although no longer military combatants, were involved in a vigorous paper war over the merits of American culture.[18] Perhaps his sincerity did not quite ring true, for one critic of *Trip to America* wrote, 'If thought necessary to throw in any salvo for imitating Americans, as all other nations have been imitated, one hearty expression of good will and gratitude for the kindness experienced in that country, would be infinitely better than all the obsolete sentiment about peace, brotherhood, candour and such unmeaning cant.'[19] But little

[15] Irving, 401. W. Irving had given Mathews several letters of introduction to American friends. (Mathews, 3.395).

[16] William Dunlap, *History of the American Theatre* (New York, 1832) 386. Cooper took Mathews to 'the belfry of the Capitol in Albany that he might get an accurate notion of the localities. He stood gazing at the view a minute, and then exclaimed, "I don't know why they make so much fuss about Richmond Hill." Mr. Mathews did not recollect that they who *do* make the fuss scarcely ever saw any other hill.' (J. F. Cooper, *Gleanings in Europe* (London, 1830) 2.214.

[17] Mary Phillips, *James Fenimore Cooper* (New York, 1912) 320-22.

[18] Mathews, 3.382.

[19] *The Literary Gazette*, No. 375 (Mar. 27, 1824) 206.

had escaped Mathews, although it was often colored by his personal feelings. He had come to see and report on America; we must not forget his fairness in trying to overlook his strong personal prejudices.

2

Less than a year after Mathews had sailed back to England in June of 1823, he brought out his satiricial travelogue *Trip to America*. This gala entertainment, based on careful siftings from his American adventure, won immediate favor with the London public eager for any and all comment on the best and worst in American life. Mathews had had considerable fun at the expense of the Scotch and Irish, who had themselves enjoyed the satire. The garrulous Scotchwoman in one of his previous 'At Homes' had nowhere been more successful than in Edinburgh. But now it was America's turn to take a ribbing, and in spite of Mathews' deliberate toning down of the satire, he soon found himself involved in a literary controversy with Americans who claimed this was an unfair and inaccurate report of American life.[20] Those Americans like Washington Irving who took matters more calmly found it 'very stupid and tedious';[21] and when Mathews played it in America in 1834 in order to quell disturbances against him that threatened to turn into riot,[22] the *New York Mirror* critic commented' the people laughed at the jokes, good, bad, and indifferent, and yawned where they found it dull.'[23] But English theatre-goers of 1824 found it bright and gay, and the eccentric manners of their American cousins vastly amusing. Jonathan was as ridiculous as an Irishman or a Scotchman who, of course, was nothing at all like an Englishman.

For three and a half hours the clever Mathews kept them laughing with a magic hatful of characters and situations —some fictional, most directly from life, but all made alive and breathing by his American experiences. What was remarkable about the entertainment was that Mathews was the sole performer, acting the dozen or so characters one after the other and often simultaneously. Unfortunately the comedian never published his original version of *Trip to America*[24] and we are forced to depend on pirated editions which do not reproduce his chatter in its entirety.[25] The peculiar Mathews flavor, however, is retained, and we can catch the spirit of this unusual performance.

From his first entrance on the stage with a lively explanation of why he went to America, Mathews skips gaily through his adventures in New York, Elizabethtown, Baltimore, Washington, Philadelphia, Boston, and Providence, interspersing them with colorful mimicries, jokes, and patter-songs—half song, half dialogue. His stagecoach driver is a Major Grimstone, 'a stiff, formal, con-

[20] *Blackwoods Magazine* 16 (July, 1824). 92. See Mathews, 3.518-49, for further discussion on Jonathan provoked by Peake's *Jonathan in England*, which was modeled on *Trip* and which Mathews played in the fall of 1824.

[21] *Journal of Washington Irving*, ed. by Stanley Williams (New York, 1931) 197.

[22] Yates, 426. See also Francis Wemyss, *Twenty-Six Years of the Life of an Actor and Manager* (New York, 1847) 2.83.

[23] New York Theatres, *New York Mirror* 12 (1834). 167.

[24] Mathews, 3.449.

[25] The writer has used two versions in this discussion, one included in *The London Mathews* (n.d.), the other published by J. Limbard (London, n.d.). Both are fairly complete in detail but are presented as an objective account of Mathews' performance with frequent bits of Mathews' talk and business. The lyrics to the songs are complete although the wordage may possibly vary from Mathews' originals. Colored illustrations of the costumes are included, and in one version (J. Limbard) Robert Cruikshank, brother of the famous Dickens illustrator, is acknowledged as the artist. For a brief summary of the published program and illustration of the characters in *Trip* attributed to Mathews himself, see Mathews, 3.442-3.

sequential, and deliberate master of the whip, who talks to his passengers as though they were beneath him; and why, forsooth? because he is nothing more nor less than a major in the American Army.' Incidentally, the grim, humorless Major is also writing a book on comedy! Imagine the scene at 'Mrs. Bradish's Boarding House' with its salty chatter about the people here and their conversations.

"I *guess*," and "I *calculate*," here they're exclaiming,
But still we can't blame them for that I will show;
And "I reckon" the Yankees we musn't be blaming,
For we have expressions in England, "You know."

Then there is the Militia Muster song-monologue about 'a troop of irregular regulars' with umbrellas, swords, and fishing rods for muskets. No number on the program could have been more amusing than the visit to the African Theatre with Mathews' skillful mimicry of a Negro actor:

"To be, or not to be? that is the question: whether it is nobler in de mind to suffer, or tak' up arms against a sea of trouble, and by *oppossum* end 'em." No sooner was the word *oppossum* out of his mouth, than the audience burst forth, in one general cry, "Oppossum! Oppossum! Oppossum!" and the tragedian came forward and informed them, that he "would sing their favorite melody with him [sic] greatest pleasure . . ."

Oppossum up a gum tree,
Have no fear at all;
Oppossum up a gum tree,
Him never tink to fall.
Oppossum up a gum tree,
Him hop and skip and rail;
But Nigger him too cunning,
So he pull him down by de tail.

Mathews describes a visit to Bunker Hill, performs a delightful number on the 'Boston Post-Office,' and relates an anecdote about sleigh-riding with a conversation between Brother Jonathan and an Englishman.

Jon. There's a sleigh, I guess.
Eng. You shouldn't say I guess, you know.
Jon. But you say you know, I guess.
Eng. But if I say you know, you say I guess you know; but I don't say you know, you know.

Mathews' most successful hit in *Trip to America* was the character of Jonathan W. Doubikin, a 'real' Yankee, seen for the first time on the English stage.[26] Here was Mathews' 'authentic' American, and a peculiar fellow he was. Jonathan 'the doubtful'—I guess, I reckon, I calculate—becomes in Mathews' inimitable mimicry the home-bred American prototype, a country fellow, unpolished and a hard bargainer. Mathews has his Jonathan tell a Yankee story about his Uncle Ben and incidentally points a sharp satirical barb at American liberty and freedom.

"Uncle Ben," says I, "I calculate you have a Nigger to sell?" "Yes, I have a Nigger, I guess. Will you buy the Nigger." "Oh, yes! if he is a good Nigger, I will, I reckon; but this is a Land of liberty and freedom, and as every man has a right to buy a Nigger, what do you want for your Nigger?" "Why, as you say, Jonathan," says Uncle Ben, "this is a land of freedom and independence, and as every man has a right to sell his Niggers, I want sixty dollars and twenty-five cents."

Mathews was at his best in that sort of thing.

Another type character of importance introduced in *Trip to America* was the American Negro in the persons of Maximillian and Agamemnon. 'I shall be

[26] A very limited reading public may have been familiar with Jonathan for several plays with this Yankee type had reached print since Royall Tyler's *Contrast* first introduced the character in 1787. As far as the writer can determine, however, none of these plays were produced in England. Mathews undoubtedly had a copy of General Humphreys' play *The Yankey in England* (c. 1815) when he composed *Trip* for he loaned it to Peake when the latter was writing *Jonathan in England*. (Mathews, 3:538) Mathews probably borrowed his Yankee servant in *Trip*, Mr. Doolittle, from Humphreys' play.

rich in black fun,' Mathews had promised in his letters from America. 'I have studied their broken English carefully. It is considered the real thing even by the Yankees.' Mathews showed the type drawn from real life,' 'a very fat Negro, whom I met, driving a stage-coach, and urging his horses by different tunes on a fiddle, while he ingeniously fastened the reins around his neck.'[27]

To conclude his piece and at the same time show his best characters in one scene, Mathews performed what he called a 'monopolylogue,' a burlesque skit titled *All's Well at Natchitoches*. His cast included 'Colonel Hiram Peglar, a Kentucky Shoemaker; Agamemnon, a poor runaway Negro; Jonathan W. Doubikin, a real Yankee; Monsieur Capot, a French Emigrant tailor; Miss Mange Wurzel, a Dutch Heiress; and Mr. O'Sullivan, an Irish Improver of his fortune.' Certainly no better display of his versatile talents could be found to round off the evening.

Mathews' method of presenting *Trip to America* was highly individual and gave him every opportunity to draw on his full range of talents. The general notion of this intimate style of comedy came down from Garrick's contemporary, Samuel Foote,[28] the best mimic of the eighteenth century, with whom Mathews was often compared; but such entertainments as *Trip to America* were his own invention. His only stage properties were an arm chair and reading lamp which provided the atmosphere of an evening 'At Home.' Against this intimate background Mathews recounted his adventures in mimicry, anecdote, and song, spiced with comic dances, lightning off-stage costume changes, and an occasional bit of ventriloquism. A good deal of the novelty in *Trip to America* came from the use of Yankee, Negro, Dutch, Irish, Scotch, and French dialects. The American 'tones, pronunciation and phraseology' were amusing to English ears. 'The way in which the assent of "O Yes," and the dissent of "O No" were given by genu-ine Yankees, always told; and the being "pretty particular considerable damned" [over] everything, never failed to excite that sound so pleasing to an actor's ear—bursts of laughter.'[29] In addition, each character had its individual costuming, usually copied from life. In the case of Jonathan Doubikin, Mathews got his notion from a New England farmer he had seen aboard a Hudson River packet.

The characters in *Trip to America* take on additional life when we understand more of Mathews' individual style of acting. His manner was dry, intimate, and familiar, and his face was heavily lined, accenting strongly his inner character and feeling. Although Hazlitt characterized Mathews' performance as 'manually dexterous,' as more dependent on the external characteristics of 'gait, facial expression and catch phrases than on any subtle appeal to the mind.'[30] Leigh Hunt thought even his commonest imitations were not superficial.[31] 'Something of the mind and character of the individual were [*sic*] always insinuated, often with a dramatic dressing, and plenty of *sauce piquante*.' Hazlitt believed Mathews' best imitations were taken from something characteristic or absurd that had caught his fancy. The comedian was adept at the 'loutish stare of rustic simplicity' and 'the artful leer of vulgar cunning' so often seen in his low country characters such as coachmen, landlords—perhaps even Jonathan.

[27] Mathews, 3.384.
[28] Percy Fitzgerald, *Samuel Foote* (London, 1910) 61-65.
[29] *Gazette*, 206.
[30] William Hazlitt, "Mr. Mathews At Home," *London Magazine* 5 (May, 1820).
[31] Hunt, *Autobiography*, 166.

Mathews' acting style we now would probably characterize as vaudeville technique combined with a realistic interpretation of character. Today when low comedians seldom act more than one type character—the Victor Moore befuddled old man, the Charlie Chaplin tramp, the W. C. Fields personation of himself—it is difficult to imagine the versatility of such an actor as Mathews. In a single evening to give a dozen diverse characters a distinct identity is indeed no mean accomplishment.

The significance of *Trip to America* is twofold. Mathews drew a satirical picture of the American scene at a time when we had scarcely begun to realize our distinctive differences. As an outsider looking in he had caught with imagination much of the outward show of American life during the early eighteen twenties. With his clever mimicry he pointed the finger of ridicule in the best comedy tradition when he brought to the stage his true-to-life Americans as he had seen them. But of more importance to us is the opportunity to look at Mathews' two selves—the actor and the man. Seldom have we had this relationship so nicely set out, for through this sequence of an actual trip and then the report on it, we are able to distinguish this double personality and see both sides more clearly. A great comedian on stage can tell us much about life. But knowing him off the stage—knowing his weaknesses, his fears, his good and bad humors—gives his work double focus. To Mathews what was real in life could also be made real on the stage and *Trip to America* ably illustrates this philosophy of comedy.

THE SPEECH TEACHER AND COPYRIGHT

Ivan Putnam, Jr.

TEACHERS in general, and teachers of speech and drama in particular, seem to be notorious as violators of the copyright law. It is true that in the vast majority of cases we are successful —that is, successful in getting away with our violations of the letter and spirit of the law. (I say 'we' and 'our' because I find to my surprise that I, too, have been guilty.) But the mere fact that we are not caught in the act does not expiate our crimes or make them any less unethical. Neither are we exonerated by the fact that most of our offences are committed in blissful ignorance of the law or in the safety of the rationalization that 'after all, we are a small school with such limited funds, and it is all in a good cause.' This paper is written in the hope that we may no longer be ignorant of the law or guilty of violations of the legal or ethical requirements of our profession.

At the outset we may as well recognize that even the experts on copyright find considerable confusion in the field, and will often say in answer to specific questions 'Well, the law is not clear on this point,' or 'The courts have handed down no decisions in such a case.' In other words, there are no answers to some questions, and almost every question must be decided on the merits of the particular case. However, we can profit from exploration of the provisions of the copyright law itself and of interpretations that have been made of it as they apply to the areas of speech and drama.

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The Copyright Law

HISTORY.[1] Laws protecting the rights of an author to the benefits of his work are of comparatively recent date. The first, which is the basis of our present system, was the Statute of Anne passed in England in 1709. In the United States the importance of copyright was brought to the attention of the Continental Congress in 1783 by Noah Webster, and the states were urged to pass laws to protect authors. By 1786 all except Vermont had done so. The Founding Fathers recognized the importance of authorship by incorporating the following provision in the Constitution:

> Article 1, Section 8. The Congress shall have the power . . . To promote the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries.[2]

In 1790 the first federal statute on copyright was passed. This was amended in 1856 to give playwrights performance as well as publication rights to their work. The present copyright law was passed in 1909, and to date numerous efforts to change it have brought about only minor modifications.

PURPOSES. The fundamental purpose of copyright is to protect the public interest by encouraging the creation and

[1] Philip Wittenberg, *The Protection and Marketing of Literary Property* (New York, 1937) 17-25.

[2] United States Code, Title 17, *Copyright Law of the United States of America*, Bulletin No. 14 (Washington, D. C., 1949) ii.

reproduction of artistic works.[3] This is done by recognizing literary and artistic works as property and by granting the author the exclusive right to dispose of that property as he sees fit, ordinarily at the most profitable terms possible, in order that the rewards of authorship may be great enough to encourage continued creation. Or in the blunt words of Lord Macaulay, copyright 'is a tax on readers for the purpose of giving a bounty to writers.'[4] The author's' case is well-stated by the editors of the *Music Educators' Journal*:

> Without such a copyright law there would be little incentive for persons of creative ability to pursue their inventive inclinations. In fact, it would be impossible in most cases for them to do so without realizing some monetary return from their labors, for certainly the majority of persons who have made the most notable contributions to civilization's advance and to mankind's comfort and convenience have been persons not endowed with any great amount of this world's goods.[5]

Marjorie Griesser suggests that a factor almost as important to the public interest as an incentive to the creator is sufficient reward to the publisher and distributors of the work so that they can profitably pursue the business of making it available for all of us.[6] Without such reproduction and distribution service, we users of literary material would be in a sorry plight indeed.

A third purpose of copyright is to provide the author with the legal means to prevent mutilation of his work and to prevent its adaptation to other forms without his permission.[7]

Provisions of the Law. The copyright law gives the author the exclusive right to print, reprint, publish, copy, and vend the copyrighted work; to translate it; to convert it to other literary forms; to arrange or adapt a musical work; to deliver or authorize public delivery for profit of a copyrighted lecture, sermon, or address; and to control the rights for performance and recording in any form of a dramatic or musical work.[8]

Copyrightable materials which may be of direct concern to speech and drama teachers are:

a. Books, including composite and cyclopaedic works, directories, gazetteers, and other compilations.
b. Periodicals, including newspapers.
c. Lectures, sermons, addresses (prepared for oral delivery).
d. Dramatic or dramatico-musical compositions.
e. Musical compositions.[9]

Any work may be copyrighted for a period of twenty-eight years, after which it may be renewed for another twenty-eight years if the copyright owner makes the necessary application.[10] A work automatically reverts to the public domain where anyone can use it freely if it is published without the printed notice of copyright in each copy or without registration of the copyright with the Register of Copyrights in Washington, D. C., or if the copyright expires.

Using Copyrighted Materials

For purposes of this discussion we will consider the use of copyrighted ma-

[3] Luther H. Evans, Copyright and the Public Interest, *Publishers Weekly* 155 (1949).267.

[4] Thomas Babington Macaulay, First Speech on Copyright, *Macaulay's Speeches on Copyright and Lincoln's Address at Cooper Union* (New York, 1913) 25.

[5] Do not Violate the Copyright Law, *Music Educators Journal* (64 East Jackson Blvd., Chicago) 26 (December, 1939).13.

[6] Marjorie Griesser, Illegal Use of Copyright Material in Books, *School and Society* 36 (1932). 792.

[7] The inviolability of the author's text is undisputed in most cases, but in the field of play production it becomes a controversial point which will be discussed at length in a later article.

[8] *Copyright Law*, 2.

[9] Ibid., 4.

[10] Ibid., 11.

terials first in the classroom and then in public performance.[11]

Classroom Use. Very little seems to to have been written about the legitimate use of copyrighted materials for instructional purposes. However, much has been said about illegitimate uses, especially about the relatively common practice of mimeographing or otherwise reproducing protected works or parts thereof without permission of the copyright owners. For an investigation of this practice for the 1931 yearbook of the National Society for the Study of Education, Dean Edmonson asked a group of school administrators, 'Would it be ethical for a superintendent to reproduce for free distribution to pupils certain pages from textbooks not adopted for use in our schools?' of the 200 who answered, 14.6% said 'Yes,' and 20.9% said 'It depends.'[12] Shortly thereafter, in 1933, came the widely publicized case in which three publishing firms successfully prosecuted the College Tutoring Bureau of Cambridge, Massachusetts, whose business was to multigraph excerpts, condensations, and answer books of popular texts for sale to students.[13] About the same time speech departments and extension divisions of colleges and universities were singled out by the Association of Book Publishers as especially notorious violators of authors' rights and the copyright law through their activities in distributing readings and adaptations without permission of the copyright owners.[14]

There seems to be no published evidence that similar attitudes and practices are as widespread at the present time as they we in the early thirties. But it is still true that many violations of copyright are taking place in schools and colleges. Violators in some cases are ignorant of the law, but in many cases they rationalize their transgressions on the basis of the importance of the copied material to the education of their students, and the lower cost of copies made locally. Or they excuse themselves with the thought that the few copies they make are really unimportant and do no harm, especially when they are not sold and no one makes a profit on them. I suspect that some violators are just too lazy to bother getting the necessary permission to use the material, or possibly they let the formalities go until there is not time to write the publisher before the material is needed for class. In any case they tend to feel secure in the belief that neither author nor publisher will ever know about it anyway.

Whatever the rationalizations with which we justify ourselves, most of us certainly know better than to infringe copyright, and certainly the law court rulings are explicit on the matter. Margaret Nicholson sums them up when she says:

> Any extensive typewritten, multigraphed, or privately printed copy, abridgment, outline, or digest of copyright material for distribution to school, church, club, or similar group should be made only with the consent of the copyright owner. The citation of the source is not enough. The copy does not have to be 'sold' to be an infringement of the original.[15]

[11] Some may also be concerned with the use of copyrighted materials in articles or books for publication. This topic is outside the scope ot this paper, but those interested are referred to Margaret Nicholson's excellent book, *A Manual of Copyright Practice* (New York: Oxford University Press, 1945) of which a new edition will soon be published, or to the older book by Philip Wittenberg, see footnote 1 above. Both of these sources should be very helpful to an author in the educational field. Helpful excerpts from Nicholson's book are given in the *Publishers Weekly* for August 18, 1945.

[12] Guy M. Whipple, Does a Copyright Mean Anything? *Nations Schools* 12 (August, 1933).21.

[13] Educational Piracy Checked, *Publishers Weekly* 123 (1933).1207.

[14] Cass Canfield, The Violation of Copyrights, *School and Society* 37 (June 17, 1933).768.

[15] Margaret Nicholson, Copyright Law for the Layman, *Publishers Weekly* 148 (August, 1945).588.

But even if we do not fear the possible legal involvement as a result of infringing an author's rights, the moral issue still confronts us. There is no avoiding the fact that copying or other illegal use of copyrighted materials without permission is theft of property, property which is as tangible and as valuable to author and publisher as the goods or services which any business or professional person offers for sale. It is as unethical for a teacher to take a passage from a book without permission or payment as it would be for him to walk out of a local store with his pockets filled with unpaid-for goods. Though we steal 'for the mouths of babes,' it is unethical and unprofessional, and we thereby set the worst possible example to students. As Viscount Morley once said, 'It is not enough to do good; one must do it the right way.'

The law and the courts tell us in plain terms what we may not do, but what we may do is not so clearly set forth. There would certainly be no question about our using an adopted textbook or a standard reference book for class purposes as long as we do not reproduce any part of it. There is no possible objection to our digesting ideas from any source and transmitting them to our classes—only the author's specific way of expressing the ideas can be protected by copyright, not the ideas themselves.[16]

'But,' one might ask, 'if I assign a student a copyrighted poem for oral interpretation, and he copies it from a library book to use in class, would he and I be violating the copyright law? Apparently there is no legal help on this question; but some light is thrown upon it in the report of a conference on principles of photostating held by the Joint Committee on Materials for Research and a committee of the National Association of Book Publishers in 1935. The decisions of the conference indicate clearly that there is general recognition of an individual student's need to copy certain materials for his study and research. There is general acceptance by publishers of his right to do so, even though the letter of the law would forbid it.[17]

In order to get a more recent opinion, I put the following question to a number of leading publishers:

> Would it be considered 'fair use' of the material if a student were to copy a portion of a literary work from a library book for his personal study, for research purposes, or for his use in the work of a regular class?

Fifteen out of a total of seventeen direct answers agreed that such practices are acceptable. The two dissenters felt that under the law permission should be obtained even for individual use of material. One reply, which was the most comprehensive and helpful of any of those received, pointed out that publication and sale of a work gives the individual reader the right to use any 'aids he may devise for assimilating the material.' However, the writer goes on to caution, as did two others, that even in this case extensive copying would be illegal, and that except for brief quotations used in a critical review, the law would prohibit publication in any form of material so obtained or its use as a means of monetary gain. Two firms thought that in order to be strictly legal, portions copied by an individual for his own use should not be loaned to others and should be destroyed when the student is through with them. Two of the writers thought to mention, but it goes without saying, that whenever and however copyrighted or any other material is quoted, it is fair to use only if proper acknowledgement of the source is made.

[16] Wittenberg, 8.

[17] Copyright and Photostats, *Publishers Weekly* 128 (November, 1935).1665-7.

An important related question was also put to the group of publishers as follows:

> For teaching purposes in a class in acting, speech, or oral interpretation is it legitimate to use a copyrighted play or other literary work or portion thereof, of which one or more copies are available in the school library, without specific permission of the copyright owner or payment of royalty? I assume here that there would be no copying or reproduction of the printed material and that its use would be confined to regular classes attended by registered students and members of the instructional staff.

Fifteen of the eighteen firms that replied more or less specifically answered 'Yes' to the question. The three dissenters stipulated that permission must be obtained from the copyright owners. Two of them indicated that they would readily grant permission under most circumstances, and the third made no advance commitment. Ten of the respondents placed specific emphasis on the legal condition that there must be no reproduction of the material for distribution to the class or to others, and several emphasized the limitation that it must be used only by regularly registered members of the classes and their instructors.

One reply emphasized the important matter of the purpose for which a book is published. For example, if a play is printed in a text or anthology for school use it is obvious that it is intended to be used in the classroom and there is no need to request permission to use it for that purpose. However, trade books, as another of my correspondents points out, are intended for silent reading by the general public, and any oral reading of them, even in the classroom, might be construed as outside the intention of the author and publisher, and therefore unfair use of the material.

Certainly if there is any question of proper class use of copyrighted material, the only safe and fair thing to do is to communicate with the copyright owner for an opinion on the matter. Some might object to class use of a particularly valuable piece of literary property, but most publishers are agreeable to any legitimate use which does not usurp the author's rights or reduce the sales of the book involved. These same criteria would also be among those used by a court in deciding a case of infringement.[18]

In every case where copyright material is to be used, it is well to look at the copyright page in the front of the book. The statement given there will usually indicate any special restrictions or privileges in the use of the material, and should indicate who the copy-right owner is in case you need to communicate with him. The date of copyright should also be given. Anything copyrighted more than fifty-six years ago is, of course, in the public domain and may be used freely. It may also be in the public domain if the copyright notice is more than twenty-eight years old. The owner may not have bothered to renew his protection—the proportion of renewals of copyright is surprisingly small.[19] Sam B. Warner, the present U. S. Register of Copyrights, suggests that if a teacher wishes to use material for which the initial copyright period has expired, he should write to the Register of Copyrights to find out of the copyright has been renewed. If it has, there may be an older edition which is in the public domain, and that can be used. However, if you are planning a public performance or a publication which makes use of an uncopyrighted work whose author is still living, courtesy demands asking his permission to use his work. Publishers often make a courtesy payment to authors in such cases.

[18] Nicholson, 587.

[19] Thorvald Soldberg, Copyright and Common Sense, *Nation* 132 (1931).678.

Mr. Warner offers a special caution to users of magazine materials: even though only about 25% of the periodicals published in this country are copyrighted, it is well to investigate carefully before using material from them without permission.[20]

Another important point is that a work which is in the public domain but is reprinted in a new edition remains free from restrictions.[21] For example, those selections which are in the public domain are not removed from that status by being included in an anthology of poetry that has been copyrighted recently. Only the comments of the editor and the selections that are still in copyright are covered by the new copyright notice.

PUBLIC PERFORMANCE. Apparently the courts have never adequately defined the term 'public performance.' However, for our purposes we shall consider that any oral presentation is public performance except that involved in 1. private individual study, or 2. study or practice in a regularly scheduled class at which only the regular class members and instructors are present. In speech and drama we ordinarily deal with two chief types of public performance, the lecture-recital in oral interpretation, and the public presentation of plays by students of drama.

Oral interpretation students use a wide variety of literary material, much of it still in copyright. If the copyrighted selection used is a dramatic work or a portion thereof, there is no question but that any use of it for public presentation is fully covered by copyright and requires written permission of the copyright owner. However, as both Wittenberg[22] and Nicholson[23] have pointed out, the copyright law as it now stands does not protect the author against oral public presentation of poems, novels, short stories, books, and periodicals. As long as the materials are used without change it is legal, though probably not ethical, to use them without specific permission. However, if admission is charged or if the recital is broadcast, and particularly if any change is made in the text, the copyright owner might very well be able to make a successful case in court based on infringement of his legal right to profit from use of his work and to control its adaptation into other forms. In the case of the authors of lectures, sermons, and addresses (and composers of musical works), the law is explicit in its statement that copyright gives them control over public performances of their work for profit. Therefore, such works can legally be used without consent if no admission is charged.

Since the courts do not seem to have handed down any decisions that would specifically cover public oral interpretation recitals, I included the following question in my survey of publishers' opinions previously referred to:

> What would constitute legitimate use of material from copyrighted literary works for student oral interpretation recitals presented free to the public or presented with an admission charge?

It is evident from the replies that there are many unresolved ramifications and differences of opinion in the matter, and that in general publishers do not admit the legal loopholes noted above. Eleven of the twelve firms which gave definite replies maintain that for any public program, whether admission is charged or not, permission must be obtained from the copyright owner for the

[20] Sam B. Warner, Copyrights and the Academic Profession, *American Association of University Professors Bulletin* 35 (1949).257.

[21] Wittenberg, 33.

[22] Ibid., 30.

[23] Nicholson, 588.

use of every piece of copyrighted material regardless of its nature. The twelfth firm carefully points out the loopholes in the law permitting the use of certain types of material for oral presentation if no admission is charged. Only two of the twelve volunteered the information that their accustomed policy is to grant permission without charge for free performances. The others either made no comment on their practices, or indicated that they decide each case on its merits. To illustrate the difficulties that can arise, one firm raised the question as to what constitutes 'admission'—for example, if the program upon which the copyrighted work is to be used is 'free' but is the inducement to get people to come to the school so they will spend money at a school carnival, is that considered an admission charge? Free-will offerings would no doubt raise the same question.

Even though the majority of the publishers seem to be at odds with the experts on copyright law on the matter of legal oral use of materials in public, the most ethical practice for a teacher would seem to be to ask permission for the use of any copyrighted material outside the classroom, and of course to give full credit to author and publisher. This procedure is courteous and should help to promote good relations with authors and publishers. In most cases they are as eager for our goodwill as we are for theirs, and will make every effort to cooperate within the limits of their contracts.

While there may be an argument in the use of other materials, there is no doubt either in the copyright law or in court decisions based upon the law that the copyright owner of a play or other dramatic work has full control over its use for any public performance. No stage presentation or reading of such a work, or any portion of it, is permitted under the law without the written authorization of the copyright owner. As Mayorga says, it makes no difference whether admission is charged or not, how much of an audience there is, who makes up the audience, or how or by whom the work is presented.[24] Neither does it matter whether the play is presented for profit or for charitable or religious purposes.[25]

The only possible public use of a play which does not involve getting permission to use it is for purposes of criticism. A synopsis of the play may be given or certain lines quoted in a review, but if the material used should be deemed sufficient to take the place of the play itself in any of its various possible uses, the reviewer would be held in violation of copyright.[26]

In case any of us is ever tempted to pirate an unpublished manuscript, it should give us pause to know that under common law the author has even more ironclad rights to his work than the statutes give him after its publication.[27]

While the law is most explicit in its prohibitions, most dramatic directors are well aware that authors and their agents are quite lenient in their terms for granting permission to use their property. Sometimes indefinite performance rights are conveyed merely by purchase of a copy of the playbook for each member of the cast; but it should be emphasized that possession of the playbooks does not constitute permission to produce a play unless the copyright page says so specifically. Sometimes there is no royalty, and possession of one copy in the school library is all the right you

[24] Margaret Mayorga, Let's Give a Benefit Performance, *Scholastic* 31 (January, 1938).5.

[25] Fred Eastman, This Royalties Question, *International Journal of Religious Education* 19 (September, 1942).8.

[26] Nicholson, 586.

[27] Wittenberg, 11.

need to produce the play—but not to make copies of it for cast members by typewriter, mimeograph, photostat, or any other means! However, it is unfortunate, as Eastman has observed rather wistfully, that most of the plays of high quality that one wants to produce have a royalty.[28] Sometimes, when the publisher's contract with the auther permits adjustments, and when the circumstances are explained, royalty concessions can be obtained to fit the benefit performance, the small auditorium, the limited audience, or the large number of performances. But whether we think the royalty is just or not, it is the lifeblood of the playwright and the publisher, of creation and distribution of more than more plays, and we hope better and better plays. As Mayorga observes, royalty is just as much a part of the necessary expense of play production as lights, costumes, advertising, makeup, etc., and should be budgeted just as willingly.[29] Eastman carries the argument a step farther by suggesting that with careful planning the higher quality royalty play will pay more in both money and satisfaction than a non-royalty or pirated play.[30]

Probably the chief difficulties and disappointments that amateur producing groups have in dealing with publishers are due to attempts to make last minute arrangements. I know of directors who have selected plays, cast them, and started rehearsals, only to find upon belatedly requesting producing rights, that the amateur rights to the show had been withdrawn temporarily because of its forthcoming use as a road show or motion picture. There is no excuse for such disappointment if negotiations are started well in advance.

It is hoped that this review will clarify the situation as to both classroom and public use of copyrighted materials. Copyright is a complex subject, and there just are no answers to many questions that arise. However, the safest practice when there is any doubt about what to do is to consult the publisher or such an authoritative source as Nicholson's book before doing anything. If neither can give the answer, a teacher is probably safe in doing whatever seems to him to be fair and ethical.

[28] Eastman, 9.
[29] Mayorga, 5.
[30] Eastman, 9.

ORAL INTERPRETATION AND THE 'NEW CRISICISM'

Don Geiger

WHAT I should like to do in this article is to suggest the way in which the practice of orally interpreting literature verifies a basic insight of the 'new criticism' into the nature of literary structure, and, further, to show how the nature of oral interpretation suggests ways to enlarge (or make more precise) this insight (or definition). The last few remarks will suggest what this insight (or definition) means to the oral interpretation teacher's evaluation of his own function.

It is necessary to the above-listed purposes to think of the term *interpret* in the sense of *translate*. If this seems an unusual concept, still we know there is a way in which we may meaningfully say that the oral interpreter of literature is a translator in the sense that a man transferring a statement made in Spanish into English is a translator. He must preserve in the 'language of lips and eyes' the meanings of the printed page.

I

In an urge to teach or to practice 'creative' interpretations we may possibly forget this translative aspect of the term *interpret*. We tend to think of differences in interpretation as 'additions to' or 'substractions from.' Take the evidence of a common phrase: 'See what Olivier *did with* "Hamlet" '; or, 'I prefer Barrymore's "Hamlet" to Olivier's.' These phrases so emphasize the creative aspect of the interpretation as to make the concept of translation seem off the point.

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But a skilled debater might argue that differences in interpretation, however significant, only call attention to the difficulty (even practical impossibility) of a *perfect* interpretation (that is, where all relationships of literary meaning are preserved in, or translated to, oral-constructs). However this argument might be finally resolved, a less assumptive statement is sufficient to verify our proposition that, if it is not the only way in which interpretation may be considered, one valid meaning which may be got from it is that of translation. This lesser argument simply points to the fact that, though many interpretations may be more or less 'right' and 'good,' it is also possible that many interpretations may be more or less 'wrong' and 'bad.' Concretely, let us imagine a very *rich* oral interpretation: that is, rich in emotional displays, splendid carriage on the platform, beautiful voice, and so forth. Nevertheless, it is quite possible that this would be a very *bad* performance, simply because it was not true to the page read. The actor, fresh from a triumph in the role of 'Hamlet,' let us say, is not assured a triumph in 'Macbeth' simply by repeating his performance of gesture and tone of voice, with different words accompanying.

The importance of this conception of the oral interpreter's job lies fundamentally, I think, in the implications it holds for a closer working between literary theory and oral reading. That is, literary theory has much to teach the oral reader, and perhaps something to learn from him. How this is so—in the sense of

interpreter as *translater*—will be our purpose to trace.

Let us consider first the insight of new criticism which I have said the practice of oral interpretation verifies. Cleanth Brooks writes:

> In each case, the unifying principle of the organization which is the poem is an attitude or complex of attitudes. We can discover, to be sure, propositions which seem to characterize, more or less accurately, the unifying attitude. But if we take such propositions to be the core of the poem we are contenting ourselves with reductions and substitutions. To do this, is to take the root or the blossoms of the tree for the tree itself.[1]

Now, if this is not a definition of literary nature which every modern critic would unqualifiedly affirm, it nevertheless has the advantage of emphasizing the one assumption around which the 'new criticism' is organized (and which makes it, in a dialectical sense, 'new'): that the proper study of literature is, in the first instance, the literary work itself.

The teacher of oral interpretation might say (with the appropriately malicious twinkle for his city cousins in the English department) that the proper practice of his art has always implied this idea. And this is what the new criticism takes for its dialectical starting point. That is, like the best of the new critics, the oral interpreter of literature has not decried the study of literary history as such, but he sees it as subsidiary to, and probably only relevant to the study of the literary work per se. Publishing the unpublished Wordsworth letters is of no help in communicating the meanings of 'Composed Upon Westminster Bridge' to an audience; or, to say it more accurately, the letters are of use to the interpreter only to the extent that they contribute to his knowledge of communicable structure.

Now, if we are right in saying that meanings of the literary-construct may be preserved in the oral-construct, and Mr. Brooks is right in saying that the basic characteristic of the literary-construct is that it's a complex of attitudes, then it is clearly the job of the oral interpreter to communicate attitudes. These attitudes, or the effects of them, may be called *moods* or *sentiments*, or something else, in one context or another; they may be approved or disliked, but they are, in the first instance, *attitudes*, or in the language of psychology, *sets* or *dispositions to respond*.[2]

I think the experience of every interpreter confirms this assertion of Mr. Brooks. On a given word or line, the interpreter must be more or less sad, pensive, glad, and so on ad infinitum, through the immense range of attitudes possible to the human being. This is what he can (and what Mr. Brooks says in effect he must, if he is to communicate literary meanings) communicate. His experience confirms too the irreducibility of his communication. A statement about the oral interpretation falls necessarily short of the complexity of the interpretation itself, where the delivery of each word subtly changes the nature of the total communication. I shall elaborate this point shortly.

However, if the interpreter's job in the first instance is to communicate attitudes, it is also true that his job is to do something more than this (or, if you will, this must be done in a larger context than Mr. Brooks states); what he does has bearing on Mr. Brooks' literary theory, I think, though to explain this we must first consider at greater length our conception of *translation*.

[1] *The Well Wrought Urn* (New York, 1947) 174-5.

[2] John J. B. Morgan, *The Psychology of Abnormal People* (New York, 1928) 185.

2

Translation may be effective to the extent that two different systems of meaning are congruent. Therefore, obviously, the nature of the language into which meaning is to be translated may provide very strict limits on the effectiveness of translation. For example, suppose that I wish to translate a Spanish editorial into English, but discover that there are no nouns, or noun-substitutes, in English: I think we can argee that translation would be either impossible, or only roughly approximate.

We may then, if we are not sure whether or not a given system of meanings may be translated into another given system, direct our attention to the system of meanings into which the translation is to take place. That is, thinking of an oral-construct as a system of meanings into which a literary-construct is to be translated, we might study the resources of the oral-construct, knowing that *its* limits would largely determine the effectiveness of a translation from literature.

To ask that question, however, would be to ask a question whose answer is already well known: the practice of good oral interpreters and actors since the dawn of our civilization testifies that the meanings of the printed page of literature may be communicated orally. Our real question then is—in a time when the meaning of literature is under constant examination—whether or not our knowledge of the oral-construct is precise enough to tell us something of the nature of literature. To refer to our earlier anology, it is somewhat as if we knew 1. the nature of English, 2. that the English system of meanings was congruent with the Spanish system (i.e., effective translation was possible); and 3. wondered what was the nature of Spanish. To change the analogical terms, I shall assume 2. that literature can be translated effectively into oral-constructs, and direct the rest of my attention in this paper to showing 1. the nature of the oral-construct, assuming that it will imply certain characteristics of 3. the nature of the literary-construct.

Let us investigate the medium of the oral-construct by asking what the translating agent, the *interpreter,* can do with it. I shall suggest that he can follow essentially three courses, the first of which is that which Mr. Brooks declares to be at the heart of literature, to communicate attitudes, descriptions or paraphrases of which (as I have already briefly remarked) are always 'reductions.'

An anecdote may perhaps most graphically illustrate this. I recall having met once in the lobby during an intermission of a ballet a friend of mine who was considerably agitated. He professed to having been moved 'to tears' by the way the ballerina had 'wiggled her foot' at a certain point in the performance. I had not been similarly moved, and though he spent some time attempting to persuade me to his emotion, we were at loggerheads: all his words were propositions which were 'reductions' of the attitude communicated, and—though I thought for a time he was going to try—he was unable to 'wiggle' his own foot in a way effective enough to permit me an immediate apprehension of his point.

Whatever may be adventitious in this illustration, it tells a basic truth. As a synecdoche leading into the field of oral interpretation, it probably makes clear why so-called 'mechanical methods' of oral interpretations must always fail: no system for transferences, however comprehensive, is large enough to embrace the total number of attitudes of

which the human being (and literary meaning) is capable.

However, an interpreter can do something else with his medium than to be 'sad' or 'happy' or 'jocular' in various levels of intensity. In fact, his ability to make something else of his oral-construct (implying a sensitivity to aspects of literature other than its 'attitudes') is that which permits him to convey properly the attitudes themselves.

The second course an interpreter can take is, in a lesser or greater extent, to communicate notions of the properties of objects.

Let us consider a phrase. 'Gingerbread is preferable to hardtack.' It is possible, as we have seen, for the oral reader, to indicate *preference*—that is, to take an attitude toward 'gingerbread and hardtack;' a smile on uttering 'gingerbread,' a look of disdain, a sneer in the voice on uttering 'hardtack' (I hope the reader maintains a proper 'skeptical poise' on reading these 'reductions,' done in a comic 'wiggle-the-foot' descriptive manner). But as well as *taking an attitude*, the reader may suggest (though unquestionably in 'thin strokes' or, in Korzybski's useful metaphorical phrase, by a 'high order' of abstraction) properties of the object. Perhaps the significant properties which could be suggested here would be properties of *texture* (the soft-ness of gingerbread, the hard-ness of hardtack): a soft, luxurious quality of voice, let us say, for 'gingerbread,' a clipped, shorter articulation of 'hardtack.'

This suggestion of properties is, to be sure, so fused with *attitudes* taken toward these objects that they hardly can be separated, if at all, critically; but any reader can prove the point quickly enough to his own satisfaction simply by reading the statement, once attempting to communicate some idea of *preference*, and the second time attempting to communicate a notion of *preference* for a *soft* object, a *hard* object (the notion of preference for a *tasty* object to an *untasty* object is still fundamentally a matter of attitude: that is, we know it is *tasty* because of the *attitude* taken toward it: some variation of stomach-rubbing and lip-licking).

Now the importance of this second dimension of the reader's oral-construct is this: it permits him to know what *intensity* or *level* of attitude is proper. Let us imagine I do indeed say, 'Gingerbread is preferable to hardtack' with wide smiles, stomach-rubbings, and, before I am through with the phrase, wide wide sneers and bitter growls. Something is rotten, this side of the gingerbread. Very simply, I know what attitude to take, in its exact degree or intensity, because I know now toward *what* the attitude is taken. With another phrase, let us say, 'Thomism is preferable to presentationalism' I probably cannot say with much confidence whether any given intensity of the attitude of *preference* is right or wrong, good or bad, since, if any relationship involving preferences actually exist between these names-for-somethings I don't know what it is.

A third course which may be taken by the interpreter with his oral-construct is to suggest the nature of action. We may relate this to the previous dimension of his medium by saying that he can denote *dynamic* properties of objects, or events. A good example of this might be found in the phrase of Arnold's where he talks of the sea's 'melancholy, long, withdrawing roar,' which the reader can communicate by suggesting in the context of briefer vocal signs, this 'long' withdrawing-ness. If it is thought this overlaps too much with the above function, as an illustration of ways in which

properties of an object may be suggested, a better example might be taken from Shakespeare. 'How shall summer's honey breath hold out. Against the wreckful siege of battering days?' I submit that one effective way of communicating this line would be to suggest, among other things, the nature of the action. 'Days' are compared to the relentless, inexorable battering-rams of a feudal siege, so in reading the line, we could emphasize the regularity of meter until 'battering,' which could be, in effect, 'spattered' against 'days.' That is, it would be possible to suggest something of the slow, regular, methodical way in which the soldiers lift the heavy ram, swing it regularly back and forth, and smash it into the gate (though my word 'spattering' is certainly a 'reduction' or 'substitution' for what the oral reading could much more accurately suggest).

Now, I do not mean to say that these are necessarily the only ideas that an oral interpreter can communicate, or that this is the only way in which the oral-construct can be viewed. But when our purpose is to think of the oral interpretation of literature where literature itself is thought of as a 'complex of attitudes,' I think we may agree that something has been done to 'fill out' Mr. Brooks' definition. That is, we might now say of the literary-construct as we may say of the oral-construct, that it is the non-paraphrasable communication of attitudes appropriate to the objects and events named.

I am sure that this would not meet with Mr. Brooks' disapproval, since he evidently feels that attitudes must be taken *toward* something. Perhaps his feeling that this was self-evident kept him from making any special point of it in the phrases I chose to quote. Actually, it is knowing toward what they are taken, which, as we have seen, makes it possible (and alone makes it possible) for us to know exactly what attitudes are (or should be) communicated.

Since this is true, we might better say that the literary-construct and the congruent oral-construct are non-paraphrasable communications of attitudes appropriate to the *named* objects and events. The new position of *named* in our definition calls our attention to the fact that it is to the *name* rather than to the object or event, per se, that we respond. That is, I may *name* (give properties to) 'gingerbread' that 'spicy-smelling, delicious, tangy stuff' or that 'mushy, foul-odored, swill-ish stuff' and, though the *stuff* remains the same, my attitude toward it will differ.

This does not mean that the interpreter (or the writer before him) is to be lined up with other enemies of a psychologically sound 'semantic.' The facts are that, whatever else, the 'stuff' remains—the 'gingerbread,' the 'hardtack,' the sand-pile, the forest—and that human beings not only will but must take attitudes toward these items of the world. The solution, then, is not to refrain from *naming* them, but to name them so that we may know what attitudes should be taken toward them.

3

We have come, I think, to the most important implication for the teacher of interpretation in this brief study of a co-ordinate theory of literature and oral interpretation. It is that the oral reader, like the writer before him, if at one remove, is engaged in the great task of *naming* the world.

Literary meaning assuredly does not *name* the world as science names the world. The world is named, in literature, in terms of the human interest. Science attempts to name 'gingerbread' (assign properties to it) so that, were

they conscious, trees and stars would find the name as satisfactory as a human being finds it; but literature must always name the gingerbread so as to recommend it to one kind of *human* use or another.

The point may receive clearer illustration when we notice that a fundamental difference between the *frames* in which scientific and literary naming occur may lie at the root of all attempts to differentiate a 'wise' man from a 'knowledgeable' or 'intellectual' man. To the extent that such attempts actually point to differences in educational adjustment (they are, of course, always partly arbitrary: surely a man may be both 'intelligent' and 'wise'), we might attempt a volitional definition to codify the differences. The 'wise' man is he who has, in the first instance, learned the names of items of the world with the *ultimate aim of taking attitudes toward these items;* and second, is one who has —from this point of view—named these items accurately. The 'intelligent' man might also have named the universe correctly, but within a frame different from the 'wise' man's interest. More briefly, the 'intelligent' man and the 'wise' man may ask different questions of the universe, and receive correspondingly different answers. It is enough for 'intelligence'—in this scheme—to learn from the world that there is something meaningful occuring to which $E=mc^2$ may be accurately referred; but this name alone does not satisfy the search for wisdom which asks, 'What does $E=mc^2$ demand of me?'

4

The responsibilities this way of looking at his job places on the teacher of oral interpretation are obvious and overwhelming. Once he feels that he is engaged in a process of *naming* the world for the human interest, he knows that he is engaged in a process that is humanly significant, involving *accuracy*. Whether or not we will eat the gingerbread makes a difference to us, and how the gingerbread is *named* will help determine whether or not we eat it.

Very simply, Keats may have been far wiser in writing that 'beauty is truth' than the positivists will admit; and once the teacher of interpretation sees his task involving him in this equation, new demands are made on his integrity, intelligence, and humility, as he sees more clearly his responsibility to the educating of that ideal creature of the educational process, the 'wise' man.

STATE HISTORY AND RHETORICAL RESEARCH

Earl W. Wiley

THIS paper is addressed to the advanced or graduate student who is looking for a research subject in rhetorical criticism. It holds to the thesis that material for rhetorical research in our state and local history is rich, available, and generally unworked. It illustrates this point of view with clues of potential projects drawn from the Ohio records. It waives for the moment the serious problems of method, approach, and scholarship fundamental to rhetorical criticism.[1]

The student does not go very far, certainly, in the bulging chronicles of Ohio before encountering some long-forgotten speaker or speaking occasion that might deserve critical study and analysis. The Murdocks, the Simpsons, the McGuffeys, and the Corwins did not walk alone. Beside them were men and women of talent and intensity. Nor need the student hesitate to lavish his most searching attention on these *little* people of the byways. There was a time when dramatists and novelists pitched their works around kings and queens. The Bottoms and the Falstaffs were foils for the rich and great. But today Sadie Thompson is a leading character in her own right.

Likewise, rhetorical criticism is being liberalized. The contemporary rhetorician need not submit to the faith that history is the sole product of great men, or that oratory is the sole product of great speakers. The Brigance studies in the history and criticism of American public address represented the 'great man' theory of criticism. The current research in American public address widens the scope of the Brigance work.[2]

The new direction often leads to the unhonored and unnamed people of the hinterland, both past and present. More often than not they are the qualified leaders in their communities. Sometimes they are the forerunners of abler leaders. A case in point is Frances Willard, the epitome of the temperance movement of her age. Yet, it was one of the *little* people, a pioneer Ohio school teacher, Mrs. Eliza Jane Trimble Thompson, that impelled the celebrated Frances Willard to her task.[3]

A rhetorical study of Eliza Thompson, 'whose silvery and clarion voice stirred the multitude,'[4] would seem justified by the facts. Such an undertaking would lead the investigator to the bizarre temperance uprising of 1873-4 that stormed over Hillsboro and Washington Court House in Ohio. To the study it would bring another forgotten speaker of great

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[1] The student is referred to the following articles: Loren D. Reid, The Perils of Rhetorical Criticism, QJS 30 (1944).416-28.

A. Craig Baird and Lester Thonssen, Methodology in the Criticism of Public Address, Ibid. 33 (1947).134-8.

Ernest J. Wrage, Public Address: A Study in Social and Intellectual History, Ibid. 451-7.

Dallas C. Dickey, Southern Oratory: A Field For Research, *Ibid.* 458-63.

[2] The Committee on Case Studies in American Public Address describes the widening approach of its endeavors in a statement titled New Directions in Public Address Research, QJS 35 (1949).357-61.

[3] John L. Clifton, Frances Elizabeth Willard, *Ten Famous American Educators* (Columbus, 1933) 173.

[4] Mother Eliza D. Stewart, *Memories of the Crusade: A Thrilling Account of the Great Uprising of the Women of Ohio in 1873, against the Liquor Crimes* (Columbus, 1889) 10.

contemporary influence, one Dio Lewis, a Boston physician whose lecture, Our Girls, first aroused Eliza Thompson and her associates to action. Who was this man? What was the magic of his words? And what were the opinions, drives, and prejudices of those devout women who in response to Dr. Lewis's words seized their hymnals and hatchets and sought out the hapless dram-sellers of their communities?

Novel findings sometimes ready the way for the investigator. 'Old' John Brown of Osawatomie, for example, is not usually thought of as a platform lecturer. While it is generally known that he lectured at Concord in the rarified atmosphere of transcendentalism, it is not popularly known that on 21 March 1859—seven months prior to the astounding affair at Harper's Ferry—he lectured on his exploits in Missouri and Kansas before a straggling audience in Cleveland, and again on 27 March in Jefferson, Ohio. Are we sure that the complete story of John Brown, lecturer, has been told?

No other than Artemus Ward[5] reported Brown's Cleveland lecture for the *Cleveland Plain Dealer*.[6] Ward was not a native of Ohio, but came to the state around 1850, and while a resident of the Western Reserve wrote some of his drollest papers. But what of his lecturing antecedents during these early years? Is there a story here?

Mention of Artemus Ward brings to mind the lyceum movement[7] and a host of Buckeye lecturers who, individually or collectively, might become the theme of critical study. The list would include Robert Jones Burdette, a native Ohioan. Known to the trade as 'The Physician of the Merry Heart,' he delivered his lecture, The Rise and Fall of the Moustache, more than 5,000 times. David Ross Locke, better known as Petroleum V. Nasby, a Buckeye by adoption, also won fame and fortune on the lecture platform.

In the history of speech education James E. Murdock has a sure place.[8] But this important Ohio teacher and reader won a name for himself as a propagandist in the Civil War. In lecture hall, in camp, in hospital, even under the enemy's gun-fire he recited poems like *Marco Bozzaris* and the *American Flag* to stimulate courage among Union soldiers.[9] A study along these lines would put oral intrepretation in the role of propaganda. Such a study suggests an analysis of representative compilations designed to be read aloud, including McGuffey's, for example, and of the anthologist's purpose in making his selections.

Horace Mann of Antioch College fame is a challenging figure to the critic. His Twelve Sermons and his Inaugural Address, the latter a whopper outrunning 25,000 words in length, are available to the student. There was a broad background of speech activity in Mann's career. He was trained for the law. He succeeded John Quincy Adams, of Massachusetts, in the national House of Representatives. His reply to Webster's 7th of March speech on the floor of the House incurred the enmity of Webster and the opposition of the Whigs. In this contingency Mann turned from politics to education.

Charles Sumner criticized Mann's political speeches for their austerity. But Mann was not above his own little joke

[5] Charles Farrar Browne.

[6] Oswald Garrison Villard, *John Brown, 1800-1859. A Biography Fifty Years After* (New York, 1943) 393.

[7] A doctoral study of the *Lyceum Movement in Ohio: 1840-1860* by Mrs. Mary W. Graham has recently been completed at Ohio State University.

[8] Giles Wilkeson Gray, Research in the History of Speech Education, QJS 35 (1949).158.

[9] James E. Murdock, *Patriotism in Poetry and Prose* (Philadelphia, 1864).7-8.

in speaking. In his Inaugural Address, for example, he told the story of the professor of rhetoric who choked himself to death at a dinner party, not on an orgy of words, however, but on 'an undivided piece of mutton.' This professor knew 'to a semitone' just how much breath should be expelled from the lungs, but was ignorant 'of the physiological quantities in which food should be taken into the stomach.'

At the turn of the century Edward A. Ott, one of our own profession, was winning high honors on the public platform. His lecture, Sour Grapes, received an immense hearing. Thrice he was elected to the presidency of the International Lyceum Association. At Drake College, where he served as Professor of English and Oratory, 1891-1901, he wrote extensively on the technique of public speaking.[10] What were his contributions to the literature of the subject?

Sacred oratory also holds a story for the critic who will forage for it. It may be buried in the personal letters of some circuit rider, in the newspaper files covering an evangelist's meeting on some city lot, or in a pamphlet of some famed preacher. There was 'Priest Badger,' for example, a stalwart figure in the evangelism of the Western Reserve around 1800. His own writings, available to the student, are significant in describing the shriekings, and tremblings, and swoonings among the frontier communicants that occurred in response to the fervent prayings and pleadings of the preachers.[11]

James B. Finley, renowned pioneer divine and intimately connected with early Buckeye Methodism, seems to be a logical choice for rhetorical attention. Washington Gladden is likewise suggested for criticism, despite the fact that the *Literary History of the United States* has recently disposed of him in a single sentence. Bishop Matthew Simpson[12] and David Swing,[13] both native Ohioans, have been the subjects of recent rhetorical studies.

The author of the picturesque periods that follow has received but minor rhetorical attention:

> Then walks Agriculture into them 'ere diggins with spade and hoe, and scatters the seed of promise hither and thither, assuring the hopeful settler that his children's children shall sop their hard-earned crumbs in the real gravy of the land.[14]
>
> These ups and downs in the pathway of man's existence are all for the best, and yet he allows them to vex and torment his peace till he bursts the boiler of his rage, and scalds his own toes.[15]
>
> The very darkest cell of despair always has a gimlet hole to let the glory of hope shine in, and dry up the tears of the poor prisoner of woe.[16]

The speaker was Lorenzo Dow, Jr., the Johnny Appleseed of early American preaching. In 1826, toward the end of his ministry, Dow found his way into northern Ohio.[17] Spare and slight of frame at the time, wearing a beard that tumbled to his chest, his gray hair parted in the middle of his head and streaming wildly over his shoulders, Lorenzo Dow epitomized the unlettered but passionate preacher. In his later years he wore an overcoat and straw hat, regardless of the season, and when preaching leaned for-

[10] Ray K. Immel, *Delivery of a Speech* (Ann Arbor, 1921) 196.

[11] Byron R. Long, Joseph Badger, the First Western Reserve Missionary, *Ohio Arch. and Hist. Pubs.* 26 (Columbus, 1917).1-42.

[12] Robert D. Clark, *The Pulpit and Platform Career and The Rhetorical Theory of Bishop Matthew Simpson.* A doctoral dissertation directed by Dr. Alan Nichols, University of Southern California, 1946.

[13] Harry M. Williams, *David Swing: A Rhetorical Study.* A doctoral dissertation directed by Dr. L. M. Eich, University of Michigan, 1947.

[14] *The World's Best Orations*, ed. David J. Brewer (St. Louis and Chicago, 1899) 5. 1933.

[15] Ibid. 1934.

[16] Ibid. 1935.

[17] Joshua Antrim, *History of Champaign and Logan Counties* (Bellefontaine, Ohio, 1872).161-4.

ward on a cane. Perhaps those of his hearers trained in Tully smiled indulgently at this eccentric man, but the plowman and the mechanic familiar with *Pilgrim's Progress* might have seen something of John Bunyan in him.

Closer at hand are the pulpit names of high churchmen like Frank W. Gunsaulus, John F. McConnell, and Edwin H. Hughes. All three graduated from Ohio Wesleyan University. Incidentally, there is scarcely a long established denominational institution in the nation that does not boast its own proud quota of distinguished speakers among its alumni. Research-minded students would do well to explore the records of their own institutions for eloquent alumni. The ultimate logic of this suggestion would be for each institution to write its own history of speech.[18] This project would go beyond the scope of the history of speech education in our institutions which is now well under way.[19]

There is yet another category of prospects for the student to screen for a rhetorical subject. This includes the local and regional pedagogues of the spoken word. Such a one in the Buckeye country of a century ago was William Holmes McGuffey. It was estimated in 1920 that 122 million *Readers* bearing his name had been published. Succeeding generations of Americans came under their influence. There are McGuffey clubs that meet to this day and reverently con the lines McGuffey compiled and popularized. Miami University remains a center of McGuffey interest, yet the first edition of the *Readers* came out in 1836. So great has been McGuffey's influence on matters of spelling, grammar, pronunciation, and oral reading, that Tope calls him "The Aristotle of America."[20] Much objective study on McGuffey of a rhetorical kind remains to be done, a start toward which has already been made.[21]

Another Buckeye schoolman who might prove a good risk to the rhetorical critic was Thomas Wadleigh Harvey. His published works on English grammar and composition were standard texts in the latter half of the nineteenth century. Harvey believed deeply in the value of oral drills as a fundamental of school discipline. Like McGuffey, he was one of the most popular lecturers on educational topics in the formative period of the Ohio public school system. Texts of many of his lectures are available in the files of the *Ohio Educational Monthly*.

Finally, the rhetorical critic in search of a subject will find good fare for the gathering at the political grassroots of the hinterland. In the wilderness clearing, at the village curb, one the courthouse steps, as well as in the town hall, the *little* people of America have spoken long and loud.

Among the forgotten men of the early Ohio stump was Richard Douglas, of Chillicothe, a relative of Stephen A. Douglas, incidentally. His partisan harangue before the great Whig Convention in Columbus, 1836, was a masterpiece of slashing satire, classical conceits, and boundless hilarity. It reads well today.[22] A classical student blessed with a prodigious memory Douglas quoted *verbatim* passages from Milton's *Paradise Lost*, Butler's *Hudibras*, *Tam O'Shanter*, and the like. This display of erudition amazed the Whig yeomanry

[18] Speaking before the Ohio teachers of speech in Columbus, October, 1949, Professor W. Roy Diem, Ohio Weslevan University, recommended that each Ohio institution compile data on its own speech activities of the past and pool the whole for a History of Speech in Ohio.

[19] See Gray, *Research in the History of Speech Education*, QJS 35 (1949).158.

[20] M. Tope, *A Biography of William Holmes McGuffey*, (Bowerston, Ohio, 1929) 68.

[21] Gail Jordan Tousey, McGuffey's Elocutionary Teachings, QJS 34 (1948).80-7.

[22] For speech text, see the *Ohio Arch. and Hist. Soc. Pubs.* 22 (Columbus, 1913).385-408.

and flattered the Whig intellectuals. Sometimes Douglas would interpolate a rare bit of grotesquery, as in the following:

> With my firm foot planted upon this stump, pinion'd by the bail-ropes of the Constitution, and canopy'd by these big walnuts, I don't vally the rules of Aristotle and Quinctilian, tantamount to a chaw-tobacco.

Buried deep in the archives, also, is General William H. Gibson. There was a time when to think of Tiffin, Ohio, was to think of Gibson as a ranking orator of his generation. His admirers proudly compared him with George Whitefield in fervid oratory, and Harriet Beecher Stowe, who heard him in the Lincoln campaign, declared him the superior of any orator, American or European, she ever heard.[23]

Hardly a memory is stirred today by mention of Judge William H. West, 'The Blind Man Eloquent,'[24] yet he was known nationally as a speaker of deep feeling and strength of logic in his own generation. A contemporary compared him favorably with the great Corwin.[25] A friend of Clay, Webster, Corwin, Lincoln, Benton, and Blaine, West served with distinction in the Ohio legislature, as Attorney General of Ohio, and as Judge of the Ohio Supreme Court. He supported Lincoln at Chicago in 1860 and was one of the last Ohio delegates to survive that event. He was a liberal on slavery and on labor, in the latter cause when it was politically inexpedient for a candidate for public office in Ohio to oppose the corporations.

Noted for his uncanny skill in running debate and extemporaneous speaking was John A. Bingham, of Cadiz, Ohio. William Pittenger, in his book *Oratory Sacred and Secular, or the Extemporaneous Speaker*, 1872, chose Bingham as the model extemporaneous speaker of the post-war era. He complemented Henry Clay, who represented the pre-war period. Incidentally, Bingham wrote the brief foreword to Pittenger's text. Bingham made the closing arguments for the Government both in the prosecution of the assassins of Abraham Lincoln and in the impeachment proceeding against President Andrew Johnson. The techniques of these two pleadings, centered on the legal arguments advanced in face of a hostile public opinion, might well justify a rhetorical criticism of Bingham's extempore skill.

Ohio political history has no orator more deserving of rhetorical consideration than Clement L. Vallandigham, of Dayton. His campaign speeches for Congress in 1857 were immediately recognized as brilliant, and from that time until he died of a bullet wound received as he demonstrated the use of a pistol in a murder trial, he was a colorful, eloquent speaker, and representative of a cogent idea in government.

Vallandigham's philippic against the administration of President Lincoln, in Congress, 1863, set him apart as the voice of the opposition in the north. His argument in Congress in 1861 against centralization in government as a device of social progress, established him as the spokesman of the 'Copperheads.' This joined an issue. For men of the John Brown type believed that the individual should intervene in public affairs for social gains even at his own peril. It was James A. Garfield, of Ohio, who phrased one of the strong rebuttals to Vallandigham's position. Strictly, he directed his reply to Congressman Alexander, also of Ohio. He made his argument on 8 April 1864, in the national

[23] Henry Howe, *Historical Collections of Ohio* (Norwalk, Ohio, 1896)2.579.

[24] Judge West was not totally blind. However, the lateral nerves of his eyes were paralyzed and impaired his vision almost to the vanishing point.

[25] William Z. West, William H. West, *Ohio Arch. and Hist. Pubs.* 20 (Columbus, 1911) 406.

House. A description of the Vallandigham-Garfield philosophies, with their related facets, would constitute the base of a rhetorical project of an idea-centered type.

Garfield, the *preacher-soldier*, however, has rhetorical possibilities in his own right. Scholarly, meaty, and exhaustive of the subject treated, his Congressional speeches constitute a legislative history covering the period between December 1863 to June 1880. James G. Blaine declared that this body of speeches represented 'an invaluable compendium of the political history of the most important era through which the national government has ever passed.'[26] A collection of Garfield's speeches culled from the scattered pages of the *Congressional Record* still seems to be a good suggestion.

Of the Ohio men to become President of the United States, two are the subjects of rhetorical studies now in progress.[27] This represents further approval of local history as a source of research. Generally, however, the Ohio stump speaker has received little critical attention. Thomas Corwin has been the most successful, perhaps, in catching the rhetorician's eye.[28] Men like Thomas Ewing, Samuel F. Vinton, John Sherman, and that incomparable triumvirate of liberals comprising Benjamin Wade, Joshua R. Giddings, and Salmon P. Chase, have been generally overlooked by the rhetorical critic.

The same might be said of Donn Piatt, full of wit and fire, Allen G. Thurman, forceful and searching in argument, David K. Cartter, who 'had a slight stammering impediment of Speech that italicized his humorous utterances and the invective for which he was famous,'[29] and Samuel S. Cox, who 'narrowly missed becoming a very great orator.' Cox's transgression was, according to this critic, an irrepressible sense of humor that obtruded at unseemly moments in his remarks.[30] Others might be added to the list, but perhaps sufficient suggestions have been offered to indicate the lush possibilities for rhetorical criticism in the Ohio political circus.

The rich rhetorical background sketched here is not peculiar to Ohio. The platform, the pulpit, the schoolroom, and the hustings of any of our states beckon the student seeking a subject for study. He may fail in his task for want of a proper method, or insight, or diligence, or patience, or for want of an ingenious approach. But he can hardly fail for want of raw material. 'Cast down your bucket where you are.' That, in the words of Booker T. Washington, sums up our challenge to the research student of American public address and criticism.

[26] *The World's Best Orations*, 2.494.

[27] Upton S. Palmer, *An Edition of the Speeches of Rutherford B. Hayes, Including a Study of His Rhetorical Background, Theory, and Practice*. Directed by Dr. William M. Sattler, University of Michigan.

Ralph E. Mead, *A Study of the Speeches and Speaking of William McKinley, with Particular Emphasis on His Means of Gathering and Using Materials: His Speaking Ability and Manner*. Directed by Dr. William M. Sattler, University of Michigan.

[28] J. Jeffery Auer, Tom Corwin: 'King of the Stump,' QJS 30 (1944). Also, Tom Corwin: 'Men Will Remember Me as a Joker!' Ibid 33 (1947).9-14. Daryl Pendergraft, Thomas Corwin and the Conservative Republican Reaction, 1858-1861. *Ohio State Arch. and Hist. Quart.* 57 (Columbus, 1948).1-23.

[29] Ruth Gertrude Curran, David Kellogg Cartter, *Ohio Arch. and Hist. Pubs.* 42 (Columbus, 1933).110.

[30] *The World's Best Orations*, 4.1435.

STANDARDS FOR EDUCATIONAL RECORDING MACHINES

C. J. LeBel

THE past three years have seen about thirty-five new types of magnetic recorders offered for school use and for the teaching of speech. Some are well suited to educational needs, but a considerable proportion have only limited or even no application to your needs save in the salesman's mind. With an equipment price range of $90 to $3000, and with price and educational usefulness not always directly related, teachers of speech may well be justified in asking for technical guidance.

1

A solution to the procurement problem could be effected if a set of standards were to be developed. By choosing only from amongst those machines conforming to the standard for the work to be undertaken, the chance of error could be much reduced. Furthermore, these standards could serve as notice of your special requirements to the machine manufacturers, few of whom are cognizant of educational needs.

The following proposals are based on radio station equipment standards of the National Association of Broadcasters, on general professional recording practice, and on a limited amount of experimentation done recently by the writer in collaboration with Professor William J. Temple of Brooklyn College.

In preparing definitive standards, the Audio Engineering Society would be glad to help in putting your requirements in the proper technical form, but only those who work in the speech field itself can state what those requirements are.

Mr. LeBel is Vice-President of Audio Devices, Inc. of New York. This article is based upon his paper given at the Eastern Public Speaking Conference in New York in April, 1950.

Classes of Results

Speech recording applications may be classified according to the quality of the results required, as follows:

1. Recording for radio broadcast is subject to the most stringent requirements, for it must conform to radio station practice. Experimental phonetics work will call for apparatus of equal quality.

2. Speech correction is almost as stringent in its requirements, for the quality of reproduction must be good enough to show the *student* his fault—the instructor needs no machines to hear it!

3. Public speaking classes are less demanding, for the quality here need only be good enough to illustrate faults of delivery and to avoid causing excessive listener fatigue.

The school or college which intends to use a single machine for both speech correction and public speaking of course must get the unit which will fulfill the more stringent requirements of the two.

The various factors which constitute recording quality will now be analyzed separately. In many cases it will be necessary to be guided by the work of the broadcaster, because the speech field has done little research on quality requirements. The proposals made here will be centered on magnetic recording, since that seems to be the type in need of attention.

Frequency Response

The frequency response (tonal range) of a recording machine is one of its

most important characteristics, for it governs the ability to reproduce the many transient sounds which determine speech quality. If you intend to provide a high-quality microphone and loudspeaker external to the machine, the electrical response of the machine will give you sufficient information to select one for your purpose. If microphone and loudspeaker are supplied with the machine, then it is necessary to consider the 'air to air' response of the whole system. Let us begin with the electrical response.

For broadcast, we need conformity to the National Association of Broadcasters' primary standard for magnetic recording, which permits a range of variation of 2 decibels over the frequency range from 100 to 7500 cycles per second, increasing to 5 db at 50 and 15000 cps. Since this includes the significant part of the audible range, the same standard may well be satisfactory for research uses. Most disc recording equipment presently in use will not quite cover this range, but the average professional disc system comes close enough to be satisfactory. The best will even exceed it.

For speech correction, some research which Professor Temple and I conducted indicates a need for good response up to about 7500 cps. We may well use the National Association of Broadcasters' magnetic recording secondary standard, which permits 2 db range of response variation from 100 to 5000 cps, increasing to 5 db at 50 and 7500 cps.

For public speaking classes, we may use the same philosophy and permit a range of variation of 2 db from 120 to 4000 cps, increasing to 5 db at 70 and 6000 cps. There is need for some research to establish the validity of these limits, for they may be slightly to stringent or too lenient.

Many of the disc recording machines in college use are equal to or better than the speech correction standard.

All the foregoing specifications are in terms of the electrical response of the machine. The required response of the whole recording and reproducing system, from microphone through recorder and reproducer to the output of the loudspeaker (from the air surrounding the microphone to the air surrounding the loudspeaker) could be specified by increasing the permissible middle range variation in each of the three cases to 5 db, and the variation at the extremes of the frequency range to 10 db. It must be borne in mind that these are strict requirements, and they can be satisfied only by the use of high quality microphones and loudspeakers.

Non-Linear Distortion

If one or two tones are introduced at the input of a recorder (or any transmission system), and the output is then analyzed, it will be found that extra tones have been produced. They arise at any point in the system where some part fails to respond in linear proportion to the electrical or mechanical forces acting upon it. Various measures of distortion exist, but the one generally used as a guide in the magnetic recording field is harmonic distortion. Harmonic distortion is measured by feeding a pure tone into the device being tested, and finding out what percentage of the output consists of harmonics of that tone. Electrical input and output are used for this measurement.

A very small percentage of harmonic distortion is detectable by the practised ear. The amount of distortion determines the clarity of the reproduced speech and governs the production of listener fatigue. It is not of great importance for something short, listened to casually, but when close attention is

demanded for a period of time, fatigue rises rapidly if the distortion content is excessive. At its worst (as in an overloaded public address system or classroom soundfilm projector) voices are harsh and rasping, and consonants are blurred beyond recognition.

For all educational applications, harmonic distortion should be not over 2% at the nominal recording level, and less than 1% at 10 db and 20 db below the nominal recording level.

Measurements of distortion should be made at 100 and 400 cps. If the recorder has a separate output level control, it should be set to give 10 milliwatts output at nominal recording level, or to give 1 watt. The former case is suitable for a medium level output circuit used to feed an external amplifier system, and the latter for a loudspeaker output circuit, which operates at high level. The output level control, once set, should not be shifted for subsequent measurements at lower levels.

Signal to Noise Ratio

Several kinds of noise are present in recording and reproducing systems. There is the growl or rumble that arises in the mechanical parts which rotate the turntable or pull the tape through the machine, the hum that may result from inadequate filtering of the power supply or other shortcoming in the electrical circuits, and the hiss that may originate in tubes and resistors or in the lack of homogeneity of the recording medium.

The amount of noise and the amount of distortion in a given system set the limits of the dynamic range that it can handle, since the feeblest sounds to be reproduced must be above the level of the noise if they are to be heard, and the loudest sounds must be below the level which would overload the system and produce objectionable distortion.

The signal-to-noise ratio is the index to the usable volume range. Technically, the ratio is an unweighted measure of the range between the nominal recording level and the electrical noise of the machine in normal operation without signal input.

For broadcast, research, and speech correction, the signal to noise ratio should be over 50 db and it should be over 40 db for public speaking work. To allow some margin for deterioration between maintenance periods, it would be desirable to have the ratio better than this when the machine is new. These values are based on current practices in other fields, and some research to validate them in the speech field would be desirable.

Peak Instantaneous Speed Variation

Instantaneous variation of tape speed shows up as "wow" or "flutter" depending on the rate of variation. Everyone has heard wow from a phonograph record with a center hole not truly centered. Flutter (the more rapid variation) is much more subtle, and is indistinguishable to the ear from nonlinear distortion. Speech is much less susceptible to injury from instantaneous speed variation than is music, though excessive flutter will increase listener fatigue just as distortion does.

For broadcast and research, the National Association of Broadcasters' peak variation limit of 0.2% should hold. For speech correction, 0.3% would probably be an acceptable limit, and for public speaking 0.4% might be acceptable.

It should be noted that some manufacturers describe the instantaneous speed variation in their machines in terms of RMS (root mean square) variation, a figure which is always less than the peak variation. A much better measure would result from the use of the Society of Motion Picture and Televi-

sion Engineers' concept of 'flutter index' (a weighted measure), but the work of Dr. E. W. Kellogg on this standard is not yet complete.

Timing Error

Timing error is determined by comparing recording time and playback time. For broadcast and research, it should not exceed 10 seconds in 30 minutes, and less is desirable. For speech correction and public speaking, 30 seconds in 30 minutes could do no harm unless it resulted from excessive tape tension in the recording machine.

Miscellaneous Facilities

Certain facilities are either necessary or desirable in any recorder, depending on the application.

For volume indication, a standard VU meter is desirable, a magic eye tube is occasionally acceptable, and a flashing neon lamp is unsatisfactory. For broadcast and research, the meter sensitivity should be adjustable if possible, although this adjustment need not be on the front of the panel.

A head azimuth adjustment is necessary on all machines whose recorded tapes are to be played on other machines which are to produce tapes which were recorded on other machines.

This adjustment provides the means for ensuring that the magnetic gaps of the recording head and the reproducing head present the same angle (azimuth) to the tape. When this condition is not met, an excessive loss of response at the higher frequencies results.

A fast forward speed (ten times normal) is highly desirable, and a fast rewind speed is essential.

Speeds of both 7.5" and 15" per second are necessary for broadcast and research. For speech correction, 7.5" per second will usually suffice, and for public speaking classes it is surely enough.

To permit editing, only single track recording is acceptable.

Incoming and outgoing audio connections should each be made by a good plug, which may be defined as one with durable silver or gold-plated contacts. It should be equipped with a cord clamp to relieve the electrical connections from mechanical strain.

Amplifier gain should be sufficient to permit the use of a high quality professional microphone. Such microphones typically have lower sensitivity than those of less faithful response characteristics.

The teaching profession may wish to add other specifications related to the simplicity and convenience of operation of the machines.

Conclusion

Equipment to meet these requirements is available from a number of manufacturers. While the cost will be greater than that of the poorest equipment sold, it will still be well within any intelligently conceived budget. It is hoped that the speech associations will sponsor research to fix such requirements as are presently not completely established.

GENERAL SPEECH TRAINING IN THE ELEMENTARY SCHOOL

John J. Pruis

THE United State Office of Education has estimated that we may expect to find approximately 23,377,500 boys and girls enrolled in our elementary schools this year. This is the largest school population we have ever had. What a tremendous challenge these children present to our elementary schools! Twenty-three million children, and each different from others. It is the task of the school to provide a program of work and play which will contribute to the optimum development of every boy and girl. This optimum development of every child's abilities is necessary because we believe that the ultimate goal of the elementary school, if not of all education, is a constructive and productive adulthood. This is not intended to minimize the child's importance as a child; each child who comes to the elementary school comes as a member of society, and he must be respected as such. Because of his immaturity and dependence on others, however, he plays a very minor part in our society. He has not yet been charged with the responsibilities of earning a living, making laws, or performing any of the other tasks of an adult citizen, but these duties will become his when he reaches adulthood. The school's task, then, is to get him ready for that day when he assumes these many responsibilities. The school is to give each child the background of information, skills, and attitudes which he will need in order to live successfully and happily for the rest of his life.

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1

Those of us who are interested in speech education maintain that such a goal demands training in speaking. We believe that the ability to express one's self orally is of prime importance, both to the individual and to his society. However, there are those outside our ranks who oppose this claim. Unfortunately, too often these critics are permitted to remain completely ignorant of the many sound contributions which speech training can make to the school's program and to the child's development.

It is the purpose of this article to deal with the most important question which should be considered when planning a program of general speech training for the elementary school, namely: what is the basic function of such a program? What should it accomplish?

The goals and objectives of any part of the curriculum should, of course, be compatible with the general objectives of the school. One can find in the literature today a number of lists of objectives for the educational process. The differences among them lie largely in the choice of words; basically they are quite similar. Perhaps the best known of these is the one prepared by the Educational Policies Commission of the National Education Association in 1938. As stated by this group, the goals of education are to achieve for each child: self-realization, human relationships, economic efficiency, and civic responsibility. Because these have been explained and enlarged upon frequently in the past, they will not be discussed here. In con-

sidering these objectives one need becomes immediately apparent: The school must help the child to become an effective communicator. All of these objectives emphasize the need for the child to act within the framework of a social unit. To realize self completely, to be successful in human relationships, to be efficient economically, and to be a responsible citizen requires that the individual know how to handle himself well in the group. In order to do this he needs to know how to express his ideas clearly and accurately; he needs to know how to seek out information from others; he needs to be able to listen carefully and critically to what others have to say. He must be able to do all of these things well if he is to interact successfully with others. And the need for such interaction arises dozens of times every day. The child must be ready to meet these situations.

Realizing this, educational leaders have placed great emphasis on the language arts: reading, writing, speaking and listening. Just as 'reading, writing, and 'rithmetic' were once passwords these four language arts have found almost universal acceptance among those who are working in elementary education. Unfortunately, however, the two activities which have been with us the longest, reading and writing, have also received the major share of attention. Though speaking and listening are mentioned from time to time, and teachers are exhorted to consider their importance and make provision for their development, the task has not been clearly defined, and consequently it has not been met satisfactorily. There has been increased attention given to the area of listening in the past few years, but most of this work has not included the elementary school. It is probable that this will follow progress on the higher levels.

2

With regard to speech training, the older view, still held by some, placed an overemphasis on certain performance skills. Its proponents seemed anxious to develop a nation of 'peace speakers.' Teachers attempted to justify this elocutionary approach by saying that children could be introduced to literature through memorizing portions of some of the classics. The desire to expose the child to literature was laudable, but this was the whole of the program. Fortunately, this type of speech program is disappearing.

Today, speech training, to some educators, means the work of the speech correctionist. The rapid growth of this field in the past few years has been favorably received by the public, and rightly so. It is important that we help those children who have speech defects. Nevertheless, speech correction cannot be considered as the entire speech program. Surveys have shown that upwards of 5% of the school population need clinical help with their speech. What about the others? With our present school enrollment we have some twenty million boys and girls who do *not* need the help of a correctionist, *but they do have normal speech needs!* Yet, a speech program which provides time and money only for the speech defectives will not help this vast group of pupils who need general speech training.

In all fairness it must be said that there have been efforts to provide a broader conception of speech training at the elementary school level. Our own association has contributed two publications which have helped considerably in this direction. They are the *Guides to Speech Training in the Elementary School* and *The Role of Speech in the Elementary School*. In addition, the majority of the recent series of Language

Arts texts for the elementary school contain units and exercises which are designed to offer directed practice in some of the speaking activities. All of these have helped our cause, but one point is lacking. By and large, there is still no unified plan for speech training in the elementary school. This is true because there is still no agreement as to the goals and objectives of such a program. Until some agreement can be reached we shall continue to have difficulty in convincing teachers and administrators of the need for general speech training in the elementary school, and we shall not see a sound program put into effect.

As stated earlier the focus of the speech program should be to help the child become an effective communicator. To become an effective communicator the child needs to develop *basic language facility*. Basic language facility means that the child must be able to use the language easily and satisfactorily. He must feel 'at home' with it; he must be expert enough when he uses it so that he can call upon the right words without doubt or hesitation. This conception of the speech program goes far beyond any of the other positions mentioned above, but effective communication goes beyond the mere memorization of poetry or correct production of sound. To be an effective communicator the child must first be able to select the words which will express the ideas he wishes to convey to others, and then he must be able to speak them intelligibly. It is important to remember here that this conscious choice of the proper words to express the desired thought is a vital part of the speech act. This shows a concern for the 'what' is being said as well as the 'how' it is said. Thus, the child must have a command of language which will permit him to use it readily to satisfy his many needs for communication. It is the task of the speech program to give him this basic language facility. Just as in any other skill or activity, this facility, this fluency cannot be achieved without guided practice.

Most children do not possess this facility in the use of language. They experience difficulty in choosing words which accurately express their thoughts. Every elementary school teacher (perhaps a majority of all teachers) has heard this statement, 'I know what I mean, but I can't say it.' This is a very real problem to a large share of our elementary school population and it is precisely at this point where the speech program can make its greatest contribution to the language development of the child. He does not yet have the 'feel' of the language; he is not sufficiently familiar with it. This is best achieved through the speaking and listening experiences which should be a part of the language arts program. The speech program should provide practice and real live speech experiences which require the youngsters to engage in verbal give and take, thus demanding *original* speaking and *critical* or *evaluative* listening. Only in this way can facility in the use of language be developed.

The class meeting is such an experience. In conducting and participating in the class meetings the youngsters come face-to-face with the problem of expressing themselves clearly and accurately. The class and its president will not tolerate hesitating and confused speech. The child who speaks falteringly will not be able to influence the group. On the other hand, the child who speaks fluently and who can organize his thoughts quickly and present them efficiently will receive the attention of his classmates. Other speech experiences which are valuable in this way are the Share and Tell periods, Informal Discussions, and Creative Dramatics, to name just a few.

3

In utilizing such experiences to help the child become an effective communicator the speech program must concern itself with the more-specific speech needs of that child. What uses does he make of speech in his everyday activities? What speech experiences can be given him which will broaden his abilities and contribute to his all-round development? These questions become very pertinent and they must be considered when planning the program. It is not intended to give detailed attention to this phase of the work here, but mention should be made of some of the major desired outcomes of a well-rounded program in speech training.

First, we should help each child to achieve this basic language facility. This is necessary if he is to be able to engage in communicating with others. He must become familiar with the language so that he feels at home when using it. This is not an activity or skill in itself, but rather it is a readiness or preparedness to engage in verbal activity.

Second, every child should be helped to develop suitable personal speech habits. This will require corrective work under the guidance of a clinician for all those who have serious speech defects. In addition, the speech habits of all the children must be improved through speech improvement work and through the continual attention paid to the speech habits of every child in the regular, on-going activities of the classroom.

Next, definite training and practice must be provided in the everyday communicative speech activities. Included in this category are: conversation, telephoning, questioning, explaining, demonstrating, reporting, group discussion, and parliamentary law. These are the basic speech skills which every child should possess because he will make use of them in all of his interacting with others, both now, while he is in school, and later in adult life.

Finally, the speech program should provide experiences in those activities which might be termed creative, or interpretative, or appreciative. These are the experiences which lend color to life and which help us in our emotional growth and stability. The sheer joy of participating in them warrants their inclusion, but these, too, contribute to all that we have said above. Such activities are: storytelling, dramatization, choral speaking, and reading aloud.

All of these activities can contribute materially to the child's ability to speak, to his basic language facility and to his skill in individual activities, *if they are used properly*. In all of them the goal is to achieve for the child ease and accuracy in the use of words to represent ideas and thoughts. Over twenty-three million children are coming to our elementary schools this year and one of the school's major tasks is to help them become articulate persons, effective communicators. If the speech program has this kind of emphasis the child will come to look upon his language as a familiar helper, an implement by which he can carry on more efficiently than ever before this matter of living and working with others.

THE FORUM

A FAREWELL NOTE

Some twelve issues ago, in February 1948, we announced the plans and policies for the new Editorial Board of the QJS. With this issue we complete our task and make ready to turn over to a new Board.

The past three years have presented many difficulties for our writers and editors. How well we have met the challenge must be judged by the issues we have produced. We can only say in retrospect that we have worked hard and have tried to edit a better Journal. Our staff members have been loyal and cooperative. They have displayed imagination, industry, and judgment of high order. Our readers have made substantial contributions with their excellent suggestions and critical appraisals. To our regret we have not been able, because of lack of space, to publish all the meritorious articles that have been submitted for our consideration. We wish, therefore, to thank all our friends who have assisted us. We like to think that as a result of joint efforts THE QUARTERLY JOURNAL OF SPEECH has reached a little higher level in the community of scholarly publications and we hope that it will continue to prosper under the new editors.

H. F. H.

ADDITIONAL COMMENTS ON TEXTS IN PUBLIC SPEAKING

The Editor has asked me to write a supplement to the review of Source Materials for Speech at the College Level published in the October issue explaining some of my generalizations concerning books of the past and trends for the future, and to 'describe the ideal text book, if this is not in the realm of the impossible.'

My graduate student committee, of which David Grant, now a professor at California State Polytechnic College, served as chairman, found the original assignment a stimulating but difficult project. We were amazed to discover that so many busy teachers of speech had been able to write so many volumes. As we were limited to three thousand words, no detailed evaluation of texts was possible. Our format became one of classification. This expedient did not resolve our difficulties. In the effort to avoid the age long controversy between content and form, many writers have developed an eclectic approach.

For example, Oliver, Dickey, and Zelko mention different philosophies of speech resulting in emphasis upon 1. voice and diction, 2. content, 3. rhetorical principles, 4. psychology and social psychology, 5. semantics, 6. correlative training in speech and writing. But, they conclude, 'The emphasis of this book is upon the *practical essentials of communicative speech.*' (Italics mine).

Monroe states that the modern study of speech 'comprises a judicious blending of the useful aspects. . . . We are less concerned with subscribing to a "school of thought". . . than we are in developing a breadth of knowledge and a high level of skill.' He describes the following approaches to the study of speech: 1. rhetorical, 2. mechanistic, 3. dynamic self expression, 4. psychological, 5. clinical, 6. physiological, phonetic, and acoustic, 7. eclectic. He concludes, 'No one of these viewpoints stands alone in

the United States today.' But not even 'Henry Clay' Monroe can strike an absolutely fair compromise, for elsewhere he states, 'Indeed, the book as a whole reflects a frankly psychological slant.'

Our study of available texts leads us to the conclusion that such title words as 'basic' 'principles' 'essentials' 'fundamentals' 'types' 'general' etc., are publishing house inspirations rather than indicia of the authors' points of view. While there has been a release from the strict 'content' and 'form' categories, and there has been a 'judicious blending' most texts still reflect, latently or patently, either 1. emphasis upon skills, 2. the communication of ideas, 3. personality development, or 4. general education.

For example, Eisenson's *Basic Speech* is an amazing dictionary of speech terminology. It is a collection of definitions, rules, and clinical discoveries. It might be called physiological, psychological, phonetic, acoustic, and clinical, but it leads one to only one conclusion: speech is a skill. Monroe's psychological slant reveals speech as a skill. Sarrett and Foster, a carry-over from the dynamic self expression school, latently describes speech as a skill.

Elwood Murray has accurately revealed his position in the title of his book, *The Speech Personality*. There are several 'blend' books which describe such ramifications as the 'moderately maladjusted personality' and the 'extremely maladjusted' in whom, we are told, 'there may be the voice of the little man who isn't there.' This dash of bitters is blended with interesting physiological, acoustic, and phonetic data and exercises. Murray, however, prefers to sell his straight.

Winans is still Winans, for all of that. His underlying theme is the communication of ideas. Bryant and Wallace, together with several other authors, remain in this category despite the fact that they have followed the blend trend.

The 'judicious blending' attempted by many and perfected by Monroe, is undoubtedly the best recipe for the moment. It serves as a stimulant to the more orthodox educators who emphasize content, and as an opiate to the clinicians who are inclined to consider every student a defective case. It has kept the rhetoricians, the clinicians, the semanticists in jolly good fellowship when all of them were suffering from growing pains and aching ambitions. It is smooth, teachable, saleable stuff.

But what of the morrow?

In the rapidly shifting kaleidoscope of educational specializations, educators of high degree believe they have found an element of intellectual and cultural stability in what is currently labeled 'general education.' Caught off guard in a drive for increased area specialization within the field of speech, text writers have attempted to meet the challenge by adding to a sensible amount of speech theory, the academic scatterings of the entire field of knowledge. Naively following the admonition of Professor Wallace that our field is anything related to speech, we discover undigested bits of anthropology, sociology, abnormal psychology, physiology, history, literature, and scientific so-so, including the atomic bomb, incorporated in the texts designed for adoption in the program of general education.

I fully realize the injustice of lifting paragraphs out of context, but when statements stick out like sore thumbs, not only to confused students, but bewildered teachers, I respectfully request the right to mention them.

For example, a recently published text, 'focussed on speaking for general education,' in a discussion of the speaker's personality, has the following paragraph:

Paranoia

Another type of projective thinking is called paranoia. Here the individual isolates himself from others, develops and maintains an undue suspicion of their desires to bring harm to him. Fantastic explanations of the motives and methods of action of others are formulated and strongly believed by the paranoiac. Such persons need to develop (1) greater insight into the nature of their reactions (2) habits of direct attack upon their problems, and (3) a willingness to accept personal responsibility for success or failures.

Thus the paranoiac reader is not only receiving a general education, but learning three *simple* rules for self development.

The same text is worried about articulation, and suggests that the class repeat in unison:

ingga-ingge-inggi-inggo-inggu

Thus the general education of the student is insured.

Another text teaches us that speech is the chief means of the individual's response to his environment, social as well as non-social. It includes brief paragraphs on Plato, Cicero, Quintilian—indeed it shows the relationship of modern speech to the great leaders from Corax to Churchill—all in a nutshell. Clinical findings, word guessing exercises, projects and exercises for social adjustment are not forgotten. Much that is in the book makes good sense, but the popshots at the pearls of learning do not guarantee its acceptance by the leaders of general education.

And now a word about the ideal text. It is, of course, not to be found in the printed page, but in the living words and attitude of the ideal teacher. He would do well to cull the findings of our able clinicians, cautiously applying their scientific findings to the appropriate students. But he will not ask them how to distinguish between the moderately maladjusted and the extremely maladjusted, nor will he request them to memorize the three-fold program for the paranoiac. His speech therapy will be practiced through the communication of ideas, carefully selected from writers and speakers who have contributed 'all that is lasting and enduring in the race.'

This method can and should be reflected in a text for speech in the program of general education. Speech theory should be appraised, sifted, and reduced to a sensible minimum. Wherever possible, academic jargon should be eliminated. Tongue-twisters, if they are necessary, should not consist of nonsense, but convey some meaning. Motivation should be secured, not by an analysis of motivation as such, but through the stimulus of concepts which raise men above the realm of material things and place them upon a finer and higher setting. I do not say that this process will be easy, but I do predict that it will be necessary if we are to play an important part in the program of general education.

LELAND T. CHAPIN,
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RECENT DEVELOPMENTS IN STAGE LIGHTING CONTROL

Three new developments in lighting control in the past two or three years have made significant contributions to equipment for better stage lighting. The first has had widely distributed publicity in technical journals and in those dealing with theatre; accordingly, little more needs be said. Mr. George Izenour developed for the Yale University Theatre an electronic controlboard that is far superior, according to Mr. Izenour and Professor Stanley McCandless of the Yale Drama Department, to anything built before. This control system uses two large electronic tubes for each dimmer (and two control tubes) and has a separate preset panel with as many as ten presets for each circuit. Mr. Izenour has recently finished another of these

controlboards for the Goodman Theatre in Chicago. It is said to be improved in dimming characteristics, control handles, and in flexibility in shifting from one scene to another. Mr. Izenour seems to think that the greater the number of presets the greater the flexibility of control and the more simple the operation of the board becomes. Professor McCandless has written me that ten presets are highly desirable and that he would not like to light an elaborate production without that number. A system as elaborate as this is very expensive, but Mr. Izenour is now considering methods of simplification in order to bring the cost of a lighting control system down to the college and community theatre level. Like the General Electric and the Ward Leonard electronic reactance systems, the Izenour one has a pilot control console that can be placed in some 'out front' position and the bulky part including the tubes and transformers, can be placed in some more remote enclosure.

A large tube serving directly as a dimmer with a small control tube and manually operated potentiometer or rheostat appeared in the late nineteen thirties, but Mr. Izenour was probably the first person to apply this idea to a specific controlboard in a theatre.

In the field of autotransformers the Ward Leonard Electric Co. has made a unique contribution to stage lighting practice. They have designed and built a new radial type of autotransformer with the coil mounted on a metal baseplate for installation in a steel framework in the manner of the old resistance plate. This more efficient coil is tapped to an outer ring of brass contacts where a multiple shoe of silver graphite moves smoothly with an arcless self-lubricating contact. A center bearing that requires no oil helps reduce the operating torque. The manual control is so nearly effortless that I believe the manufacturer might redesign his whole individual and interlocking mechanism to a more stream-lined finger-force control instead of the old sticky strong-armed controls of bygone resistance-dimmer days. Perhaps this is wishful thinking, but I dislike the thought of placing a 1950 model motor under the hood of a 1910 model car. Ward Leonard's new autotransformer is manufactured in 8000 watt and 5500 watt sizes, and a smaller one of 2000 watts is planned for the future. Although it is rather expensive, it appears to be the finest dimmer of its kind.

Another autotransformer dimmer, made by the Ariel Davis Manufacturing Co. of Provo, Utah, is attracting considerable attention. Basically it is like a pre-war European autotransformer that had several sliding contacts on a single coil or winding. The Davis dimmer consists of a coil and core assembly like the rectangular Autrastat of the Ward Leonard Co. Mr. Davis, however, uses a new patented circuit that includes an auxiliary winding and six individual sliders. With these, one can dim six different circuits of about two thousand watts each with one basic coil. (Total load 8400 watts) This dimmer is presented as a portable 'Switchboard-Dimmer' with two outlets for each slide and silent circuit breakers, all in a neat looking rectangular case (15" x 24" x 6") with the six plastic slider handles on the top. A number of these units could be combined into a permanent installation.

Progress has been made in electronic reactance controls too. With the same pilot controls and a single electronic tube, the Ward Leonard Electric Co. has redesigned its entire circuit and built a new reactance dimmer. The interesting point concerning this new smaller and lighter reactance dimmer is its quick response. Although the dimming char-

acteristics are very good, even the largest size (16 kilowatts) responds instantly to the manual control, thus eliminating for the first time that objectionable lag in the old saturable reactor. With this old reactor, especially in sizes above four kilowatts, the dimming of the light might lag three or four seconds behind a change in the control handles. Now this difficulty has been completely overcome. The variable load range is from rated capacity to twenty percent for complete dimming. In ither words, a one thousand watt dimmer will dim a two hundred watt lamp completely and will dim smaller wattages quite low.

This improved reactance dimmer influenced us when we selected Ward Leonard equipment for our new controlboard at San Diego State College. Twenty-four individual circuits for a small stage with a twenty foot proscenium opening seem to be adequate if not generous. Each circuit or unit of control has two pilot dimmers, so that two scenes can be set up at once. As mentioned above, some authorities are of the opinion that two scenes or two presets are decidedly inadequate. Or putting it another way, the more specific levels of brightness that one can establish in advance, the more accurately one can reproduce the planned distribution of light from performance to performance without deviations. A two-scene arrangement is ordinarily used to set up two lighting distributions for two definite scenes in a play. Employed in that way a two-scene controlboard could handle satisfactorily the lighting problems of plays with any number of scenes as long as the operator has time to set one scene while another is in progress. Presets or multiscene controls are used sometimes to set up station points in the progress of an effect such as a sunset. With a ten scene control unit for each of the three colors blue, green, and red in the cyclorama striplights, one could have ten combinations of his three-color mixture set in advance according to his planned sunset color changes. If the sunset runs for ten minutes, the operator simply moves a fading device from one-step to another about one step to each minute until he has reached the final reading. Of course, the operator might be in difficulty if an actor skipped two or three pages of dialogue. I hope, however, that I shall not be accused of being too reactionary because of the following statement. In the case of the sunset, and similar effects, I prefer to share a little of the aesthetic and creative side of stage lighting with the student operator by allowing him to adjust the individual dimmer handles on these three colors as he watches the stage and gradually develops the sunset for each performance. If he is responsible and careful, his performance should not vary from night to night any more than the performance of a good actor. One control for each color is all that is really needed.

To change the distribution of light from scene one to scene two in our new board at San Diego State College two master dimmers are used instead of a fading control. While the fading control has the advantage of making the change with one hand, the two masters allow somewhat more flexibility and either can be used as a master for the whole board. For example, with two scene masters one can dim out one scene before bringing in another if it is desirable to blend through a completely black-out position between scenes or he can superimpose scene two on scene one or he can dim one in while the other is going out. With the two masters any of these changes can be made at different rates of speed.

To complete the master arrangement on this controlboard, two additional

supplementary master dimmers have been provided. With these it is possible to control other groups of instruments separately from the scene masters and by the turn of a switch such a group can be transferred to a scene master while the play is in progress in case every light on the stage needs to be dimmed together before or at the end of the scene. When group master dimmers are needed rather than scene masters, these four master dimmers, scene and supplementary, will operate as group masters.

Coordinating a controlboard cue with an actor's touching a wall switch or a table lamp has always been a headache for those who work with the board in a corner of the stage. We have avoided this difficulty and many others by placing the controlboard on the house side of the prescenium. There was no place on the main floor of the auditorium either in the orchestra pit or at the rear, but an unused projection room in the balcony proved to be an excellent location for the board with a perfect view of the stage through a window opening. The control operator can sit on a bench at the console where all controls are within easy reach as he watches the stage.

Our control system is of the flexible type (as I believe all control systems in college and community theatres should be); so we have the necessary interconnecting panel where forty-two stage outlets can be plugged into twenty-four dimmer circuits. To comply with the California State Code we built a completely dead front panel with weighted pull-out cables terminating in twistlock plugs. Each dimmer control outlet consists of a circuit breaker and four outlet openings, so that as many as four stage outlets can be connected to a single dimmer when desirable.

The theatre staff at San Diego State College is fortunate in having one of the recent developments in lighting control. It is an effective aid in the teaching of stage lighting; it enlarges the field of drama from which we may select our plays; it has helped us raise our standards of production; and I am sure that the audiences are much better pleased with the quality of our work.

HUNTON D. SELLMAN,
San Diego State College

RHETOR IN DEMOCRACY

The conception animating the practice and the teaching of sophistic, far from being limited toantiquity, is medieval as well, as modern. Apparently it is permanent. Rhetoric is conceived by Aristotle as the art of giving effectiveness to truth; it is conceived alike by the earlier and the later sophists and by their successors as the art of giving effectiveness to the speaker. The conceptions are not contradictory. The second may be theoretically included within the first; and actually Demosthenes may learn something from Isocrates. But to embody them in educational procedure, to carry oue either as the controlling idea of a course of study, is to discover that sooner or later they become practically incompatible. Ingenuous youth will be devoted either to energizing truth or to exploiting itself. There will come a parting of the ways; for the two conceptions are divergent. What Aristotle discerned as differentiating is differentiating still. The flaw in sophistic is moral. It may not impair technical training; but by deviating motive it tends to impair education.

Charles Sears Baldwin[1]

In these days of Mundt bills[2] in Congress and loyalty oaths in universities, it is not improper for all teachers to take stock of their standing. Teachers of speech, more particularly teachers of rhetoric and public address, are in a position sensitive to the probings of legislative committees on un-American activities, perhaps second only to that of teachers of political science and economics. If courses in speechmaking have any function beyond exercise of the oratorical musculature, the classroom must

[1] *Medieval Rhetoric and Poetic*, New York 1928, 3-4.

[2] Since this paper was written, the McCarran-Wood bill has passed Congress. But Senator Mundt's name is still better as identifying the type of proposal with which it has been associated in both houses of Congress.

be a place where political ideologies find scope for expression in student speeches. Whenever research gets out of the musty archives, it may tread on delicate ground. The general public may hold the professor responsible and the professor would do well to have a line of defense ready.

We are not concerned here with those signs of democratic or fascistic or communistic inclination which apply to other teachers as well as to teachers of speech, such as open expression of allegiance or alliance with persons or organizations of known allegiance. If we are as a body democrats—and I hope to suggest that we have to be democrats—we may deplore any general affiliation with fascistic or communistic trends. We have to be aware that the danger of fascistic trend is much greater just now than the danger of communistic trend, just as there are a thousand Mundts to one William Z. Foster. On the other hand we have to consider the possibility of being called upon to differentiate between advocacy of any movement for social reform and actual adherence to the Communist Party Line.

Our concern here, however, is with the morality dominating our actual classroom procedure. Without necessarily accepting in its entirety Baldwin's statement, quoted at the head of this article, we can take it as obvious that there may be two fundamentally opposed moral attitudes toward instruction in the art of speechmaking. The one, which we may with Baldwin call Aristotelian, admits the power for ill as well as for good in the weapon of persuasion but assumes some innate inclination toward the good in man to assure that in the long run, given equal skill in wielding persuasion, what is nearer truth will triumph.[3] The other, which there may be some advantage of personification in calling Isocratean rather than sophistic, sees in persuasion power and the way to power, and assumes that persuasion can coerce man to the service of the individual orator or his cause.[4]

If we were to set up a purely theoretical situation with the three ideological systems most prominent in the world today—democracy, fascism, and communism—competing as equals, the rhetorician might everywhere have something like a free choice of approaches. The Aristotelian professor would give the same weapons of persuasion to all, would endeavor to train all to equal skill, and would trust that the one nearest truth would survive the combat. The Isocratean professor would provide weapons and training to the democrat or to the fascist or to the communist with the hope of seeing democracy or fascism or communism subjugate all men to its doctrine. The Isocratean's choice among these ideologies might be dictated by his employer, individual or organization or state, or by his own conviction; in either case it would be decided by forces outside of and unrelated to the art which he professes. That is, the Aristotelian would have the expedient and the just determined by exercise of the art; the Isocratean would use the art in furtherance of an expedient and a just determined by some other means. On a purely theoretical basis we might be expected to have a selfish preference for the Aristotelian approach as one which

[3] Aristotle, *Rhetoric*, bk. 1, ch. i, esp. 1355a21ff. The possibility of citing contradictory passages in Aristotle's works is unimportant for the present argument.

[4] The identification of Isocrates with what Baldwin calls the sophist approach is in part justified by Isocrates' pre-occupation with exaltation of the speaker, as witness his parade of pupils (*Antidosis* 93) and many other comments, and partly by his position as head of the line of influence extending through Cicero to the present. The validity of the identification is of no importance for the present argument; the name is merely a convenient symbol for a referent adequately defined.

gives our profession greater scope and dignity.

But there is something about the political ideologies with which we are dealing, at least as they are manifested under operating conditions today, that makes the theoretical setup quite inapplicable. When we look at the principal lines of opposition between Communism and Democracy and between Fascism and Democracy, we find that the one which is vital to us is Democracy. Whatever our convictions as social and political men, we are not as rhetoricians vitally concerned with such oppositions as that between state capital and individual capital or even that between good of state and good of individual men. What we as rhetoricians must be concerned with is the process by which decisions are made, the opposition between absolute freedom of speech and any suppression of speech by a totalitarian police state.

In this opposition democracy is on one side; both fascism and communism are on the other side. In the general notion of fascism there cannot be free speech and, while communism and free speech are not in abstract antithetical, the communism we see in action is not one whit different from fascism.

The rhetor—teacher, theorist, or speaker—in the fascist or communist state must be Isocratean in his approach to the art. The expedients and the justs which are the ends of all persuasion are determined in advance by the state. Only those Isocrateans who are willing completely to submerse themselves in the official propaganda are permitted to teach or to speak. There is in our time an enormous amount of oratorical activity in fascist and communist states, thousands upon thousands of speakers and hundreds of trainers.[5] But nowhere any room for an Aristotelian simply because nowhere is there any possibility that decisions as to what is expedient or just might come out of the speechmaking.

In the democratic state, however, the Aristotelian is completely at home. Not because he is an apologist for democracy in the sense that the fascist Isocratean is an apologist for fascism or the communist Isocratean an apologist for communism, but because his morality of decision as the outcome of discussion happens to be identical with the democratic process. Perhaps it is not accident that there should be this identity. It may be accident that Aristotle wrote his Rhetoric with democracy behind him. It can hardly be accidental that always and everywhere the art has flourished with democracy and fallen into obscurity under absolute states.

Demosthenes was the last of the great Greek orators of antiquity, not because his greatness cast a shadow over his successors, but because the democracy did not outlive him and there was no longer room for great oratory. When democracy went out at Rome there was an end to anything like functioning oratory; Quintilian had only the history of the art to write. We speak of the orators of the French Revolution, not of orators of the great monarchies. The orators of the American Revolution came with the upsurge of democracy. The long line of orators in England coincides with the long line of democracy.

It is not only the Aristotelian rhetor who has free rein in a Democracy; the Isocratean also finds there greater scope for his activity than in the absolute states. It is one of the nice things about

[5] Cf. the magnificent array of evidence in Ross Scanlan, The Nazi Party Speaker System, *Speech Monographs* 16(1949).82-97, 17(1950).82-97, (1950).134-48.

democracy that advocates of special interests, having in themselves no desire to see truth win but only intent to gain their own predetermined ends, should have every opportunity to plead their cause; and that those opposed to them, if for other selfish interests, should counterplead. The Republican who is inspired only by the will to have his party come to power, and the Democrat who wants only to hang on to power, and also the Progressive who wants to register protest—all have their say and out of it all comes decision. The union-trained speaker speaks for the union and the company-trained speaker speaks for the company to the end that there is decision. The communist-trained speaker speaks for his party with no more and no less right than anyone else, and if he is not to win his argument, whether or not he saves his skin, the democratic-trained or democratic-inspired speaker must speak for the cause of democracy. Mundt has the right to propose and advocate his antidemocratic police-state regulations, and we who have so much at stake must speak out against him.

So it seems that any rhetor, any professor of public speaking, has his defense against the accusation of being subversive ready at hand. It is inconceivable, he says, that I should do anything except oppose with every means at my command every antidemocratic movement; my livelihood depends upon the preservation of the democratic way; an undemocratic, or as we should like to say an un-American, professor of public speaking is a contradiction in terms.

It may not be, however, so simple as that. The Isocratean rhetors, although they prosper best in a democracy, cannot altogether be depended upon to defend democracy. It is so tempting to find the easy way of suppressing the opposition. Stop the communists from speaking and all we sentimental 'democrats' have to do is develop projection of beautiful voice and teach to dispose in introduction, body, conclusion, and warn against undistributed middles. If out of the suppression of the communists the fascists come to power, we can still have beautiful voices and introduction-body-conclusions and if a few undistributed middles creep in we can cover them up with a turn of phrase. Come to us, eager youth, whatever your ambition, and we will make you great.

Not so the Aristotelian rhetor. There is no easy way, he says, there is no ultimate right in me or you. I cannot tell you so and so; no man can tell you what is what. All I can do is help you to learn how the battle is fought in men's minds. Learn that. Then join in the fray and fight the fight that is in you, and the issue will be what it may be and in the far dim future something nearer truth.

And to the probing of the inquisitor the Aristotelian will say: Let all come equally armed to the fray; that is the way of democracy, that is the one great characteristic without which democracy cannot be. Disarm your foe and you cannot defeat him; you can only make him a martyr. Let all speak out: labor and capital; antisemite, antinegro, and the advocate of universal brotherhood; Republican and Democrat and Progressive and Socialist and Communist. If there is never any winning, there is still some hope of reaching as near as we can come to truth, and democracy will survive.

LEE S. HULTZEN,
University of Illinois

WHAT IS PUBLISHABLE?

In the past three years we have published, we think, a large number of excellent scholarly papers and thoughtful essays in rhetoric and public address. If not, the fault lies in the failures in

judgment of your editors, for the supply has been good. Activity, especially in our graduate schools, has come back to its own and has even surpassed its pre-war attainments in quantity and competence.

We have had much to choose from, and some papers which would have made respectable copy for our Journal in the leaner years have had to yield place to better and in our opinion more important articles. It is gratifying for us to realize that scholarship maintains a healthy, if not perhaps a lush, growth among us who are preoccupied with the eternal sophomore.

The task of your editors could be easier, however, and often less onerous if they could be spared the odium of rejecting papers which the advice of a literate and well-informed friend would have indicated as not ready for publication. The staff of the QUARTERLY JOURNAL OF SPEECH is not unwilling to accept its editorial responsibility of rejection or of suggesting methods of salvage. Experience over a considerable stretch of time, however, discovers certain recurrent causes of the rejection of articles and essays, which are removable at the source.

Within the present editorial incumbency, for example, a young man in one of our large graduate schools submitted a paper in which he professed to discover a previously neglected Roman rhetorical practitioner. The young man made no use of the edition and translations of that rhetorician's works in the Loeb Library; and there was more about his rhetorician, better said, in the eleventh edition of the *Encyclopaedia Britannica* than in the young man's paper. Now for himself this young man had undoubtedly 'discovered' a new rhetorician, possibly without even a suggestion from his professor of rhetoric. One would suppose that the young man presented his paper in his introductory seminar, that he was commended for his initiative, and congratulated upon increasing his resources for rhetorical study and research. He is perhaps not to be blamed for supposing that his discovery was genuine and momentous. An editor wonders, however, at the judgment of the professor who permitted him to take seriously the flattering remark, 'Why, that's good enough to be published!'

Each year there are submitted to us as scholarly articles a goodly number of high B or A grade student seminar papers through the writing of which a rhetorical learner has made the sound and intimate acquaintance of Aristotle, Cicero, or the use of pathetic proof in the Second Sophistic, to his own advantage and the education of his fellow students. He should not be encouraged to move his private education into the public pages of the QJS or the SM, and your editors are not the best persons to break the news to him.

It is not absurd to suggest that, as samples of the kind and quality of performance which we expect and get from our students, we should publish, from time to time, good seminar papers even if they are not important scholarly contributions. In our national meetings, where the multiplication of section meetings seems limitless, and especially in our regional meetings, it might make good sense to have sections devoted frankly to papers by students or others retelling for each new academic generation what all have known and all must know. Neither there, however, nor in the pages of the QJS should we be guilty of confusing these with genuine scholarly articles.

Another perennial cause of rejections is of a quite opposite kind. It is the tendency to say too little about too much —to restate in 3000 words, mostly of

generalization, the findings of a 300-page dissertation. Somewhere in these papers there usually appears a phrase such as 'the study from which this article was taken,' or 'of which this article is a part.' The trouble is that the article is likely to be 'taken' from the study and cannot stand alone, or it is not a 'part' at all but a lifeless abstract with all the evidence left out. When even these abstracts are well done, if the dissertation was good, they are of some use to a reader interested in locating scholarly work. If a good brief version of the dissertation is feasible, however, the greater length possible in the Speech Monographs makes that publication rather than the QJS the proper place for it. Otherwise the brief abstract solicited for the annual Abstracts of Theses in SM is enough.

Rejections or requests for revision are also caused by the failure of many writers to present their ideas or their research studies and be done with it. With the self consciousness of the seminar student or the egg-fresh doctor of philosophy, they review the history of rhetoric or digest Aristotle as the preliminary to everything. They footnote common knowledge with the pride of discovery, and demonstrate the axioms of rhetorical theory and criticism with a proud ostentation. They present their scholarly structures to us with all the scaffolding left standing and the unused timbers lying all about the place. Furthermore they seem often to be hurt rather than relieved to be told that they may remove the debris and the paper will be the better for it.

The cause for rejection or for suggested rewriting which is most difficult to make comprehensible to writers is, of course, bad writing. The word 'literate' has appeared earlier in this piece. The word is not carelessly chosen. Too often, papers submitted to us do not meet what (according to our lights, of course) are the minimal standards of literacy. Hence we believe that publication of those papers would be harmful to the reputation of your Journal. In the world of scholarship the problem is by no means ours alone. Everyone should read our sister periodical's renewed protest on the subject: Form and Matter in the Publication of Research, by R. B. McKerrow, republished in PMLA for April, 1950. Nevertheless, we who have proclaimed our emancipation from the tyranny of traditional scholarship, especially in English might choose to show that we have a mastery of good writing rather than a contempt for it.

This brief screed is not intended to discourage even the timid from submitting their honest work to the QJS, and surely when there is any doubt, one should choose to submit rather than refrain. The editors have demonstrated their willingness to conduct 'seminars' by mail when feasible, to the end that good material may be presented as well as possible in our pages. Likewise we welcome protests from those who think that our judgments are irresponsible or daft. Rejections will occur, however, and when they do, they will be based often, on the difficulties here described.

D. C. BRYANT,
Washington University

SHOP TALK

This is to propose a new section for the QJS consisting of four or five pages devoted to short three to five hundred word articles under the tentative title, *SHOP TALK*. These short articles would include: (1) reports on the status of speech education, or phases of it, from various geographical areas, (2) descriptive statements posing practical problems which need study or action, and (3) short descriptions of new teaching methods, new courses, and new ad-

ministrative devices which have proved useful.

Recent issues of the QJS have been enlivened by the symposia which have appeared and by the increased space devoted to the Forum section. In both of these, the length of individual comments has been from one to three columns, often resulting in a pointed conciseness of statement which longer articles on the same subject matter might have lacked. In addition, a variety of viewpoints in the symposia and a wide range of subject matter in the Forum have been presented in relatively little space. The new section proposed above might carry these merits further, balancing the longer, more complete development of the relatively few topics covered by the major articles.

Material for such a section in the QJS should be available. Already, many manuscripts pass through the hands of the editorial board each year which contain valuable facts or ideas of this type buried in too long a discussion of them. Frankly, they don't merit printing in full as major articles, but it is too bad to lose the good in them altogether. In addition, many of our younger members who hesitate to attempt major articles because of their lack of age or erudition, would be encouraged to write short articles on practical matters with which they have experience—and it is these very practical problems which are important to so many readers! Nor does it seem reasonable to ask our leading scholars—themselves most often great teachers also—to take time out from their scholarly research to write brief comments on how *they* meet these practical teaching problems.

At every convention, speech teachers attend meetings to hear the major reports, but they gather in the corridors to talk shop. Why not balance the major articles in the QJS with a 'corridor' section for SHOP TALK?

ALAN H. MONROE,
Purdue University

WE MUST SPREAD OUR WINGS

We all know that the physical sciences have outgrown the social sciences, that the average man cannot even discuss the physical sciences except in sketchy layman's language, that the social sciences are not known to the average man as they should be.

We all know that 75 per cent of the high school graduates do not go to college and need more practical training in speaking with their fellow men, that man talks ninety times more than he writes, that his speech code is what differentiates him from animals.

We are all trying to give students a general knowledge of the historic past, an insight into the accelerated, intricate present, and a glimpse into the possible intangible future.

We all know that the greatest agent of influencing the behavior of others is speech, that it is man's way of understanding or misunderstanding other men, that it is the medium through which practically everything is taught, that it is the best instrument we have to improve the common welfare.

We teachers of speech have done a fairly good job of establishing and maintaining an organization of our membership that is creditable to any group of conscientious thinkers; we have produced and are continually improving a journal which is a credit to anyone who has a share in our thought and work; we have set up in most colleges and universities courses in oral communication which are of benefit to students who are fortunate enough to take part in them.

BUT there is one obligation that we need to think more seriously about, and that is to influence the general edu-

cation people,—professors, superintendents, principals, supervisors, general teachers.

We must extend our influence beyond our colleges, our publication, and our national association. We must seek opportunities to speak at conferences on General Education, meetings of Superintendents, and conventions on the Social Sciences. We must add or integrate more courses in the teaching of speech.

These are a few of the objectives we must attain in the future if we want the people who influence the general teaching world, who 'hold the purse-strings,' who 'have the say-so,' to realize that it is through the spoken word that we 'live for better or for worse,' for understanding or the lack of it, for war or peace.

CARRIE RASMUSSEN,
Longfellow School
Madison, Wisconsin

A USE OF SPECIAL RHETORIC IN AN ELIZABETHAN PLAY

As was pointed out in a recent review in the QUARTERLY JOURNAL OF SPEECH,[1] Renaissance scholars are increasingly aware of the role played by grammar-school logic and rhetoric ". . . in forming the literary tastes and practices of Elizabethan Englishmen." But such rhetorical studies as Sister Joseph's *Shakespeare's Use of the Arts of Language* and Mr. Sackton's *Rhetoric as a Dramatic Language in Ben Jonson* are studies mainly of the great authors, and I would like to suggest that a rich, unmined source of information on Elizabethan rhetorical practice exists in the work of lesser writers. To illustrate this suggestion for investigations by students of rhetoric and literature, I would like to point out an unrecorded use of a short oration in an Elizabethan play.

The play *Damon and Pithias* was written by Richard Edwards, the Master of the choirboys of the Queen's Chapel, for presentation before Elizabeth and the Court at Christmastime, 1564.[2] It is a highly moral play on the value of friendship between virtuous men, and the main characters' first speech on friendship is the one that falls into the classical oration pattern. The speech is a discussion of perfect friendship:

. . . Thrice happy are we, 318
Whom true love hath joined in perfect amity.
Which amity first sprung—without vaunting be it spoken, that is true— 320
of likeness of manners, took root by company, and now is conserved by virtue;
Which virtue always, through worldly things do not frame,
Yet doth she achieve to her followers immortal fame.
Whereof if men were careful, for virtue's sake only
They would honour friendship, and not for commodity. 325
But such as for profit in friendship do link,
When storms come they slide away sooner than a man will think.
My Pithias, the sum of my talk falls to this issue—
To prove no friendship is sure but that which is grounded on virtue.[3] 329

Divisions can be recognized by means of shifts in subject and by the use of transitions. There is a narrative of the rise of the friendship in 320-1; virtuous friendship is discussed in 322-5; selfish friendship is covered in 326-7; and a conclusion is implied in the last two lines. This is clearly not one of the extended patterns set out in the widely used Aphthonian rhetoric but is instead the five-part oration form. This form, discussed by Aristotle, Cicero, and Quintilian, is made up of *exordium, narratio, confirmatio, confutatio,* and *conclusio.*

The little *exordium* is probably the one and one-half lines which state the

[1] QJS, 35 (1949) 94

[2] E. K. Chambers, *The Elizabethan Stage*, 3-310.

[3] Quoted from 'Damon and Pithias' in *Chief Pre-Shakespearean Dramas*, ed. J. Q. Adams (1924) 579.

[4] Cf. Cicero, *De Amicitia.*

subject of the exposition, 'perfect amity' (318-9). Next the *narratio*: the *narratio* of Quintilian and Cicero is usually just a statement of facts, but the next couplet of the passage presents a 'narration' in the modern sense of the word. The standard sixteenth century dictionary, Cooper's *Thesaurus*, helps here: it gives this modern meaning, a story, as the second meaning for *narratio*. So lines 320-1 are a *narratio* of the rise of the famous friendship, relating that it sprang from like manners and company and was confirmed by virtue. The playwright has actually combined three friendship commonplaces into a simple narrative of the rise of the Damon-Pythias friendship. An anticipation of these three ideas seems to occur in the phrase "thrice happy" in line 318; and a transition also appears at the end of the *narratio* in its last word, 'virtue.'

The next four lines are on virtue: it does not bring earthly rewards (322) but does reward with fame (323); and men should honor friendship for virtue and not for any profit (324-5). This four-line section on friendship-from-virtue is probably the *confirmatio*, and at the end of it a transition is again found. The word "commodity" at the end of 325 anticipates the subject of the next two lines, friendship for profit. This couplet (326-7) is probably the *confutatio*, which refutes the traditional opposite of good friendship. And the final two lines are apparently the *conclusio* (328-9): Damon says that the 'sum' of his talk is that true friendship is founded on virtue. The close joining of friendship and virtue as in this speech is a commonplace of the Renaissance tradition: it is the central idea of Cicero's *De Amicitia* and of this play.

The five parts of the passage are visible as thought units, and they can also be seen in Edwards's use of [illegible]. These links appear at all the [illegible] points except the last [illegible] tions are suggested between [illegible] parts of an oration by Cicero [illegible] in this speech they add [illegible] tight organization. Both the [illegible] structure of the passage and [illegible] tions seem to indicate the [illegible] tern clearly.

The obvious explanation [illegible] age is that the playwright [illegible] important friendship [illegible] tion form for greater [illegible] speare also uses orations [illegible] longer form given in [illegible] they were the highest prose [illegible] in grammar school and [illegible] grammar school rhetoric. [illegible] likely that *Damon and Pythias*, [illegible] shown at Court, was fundamentally a 'school' play, made for the choristers of the Queen's Chapel by their schoolmaster[5] from grammar-school materials. This oration speech may well be [illegible] a model oration used in a Renaissance schoolmaster's play.

JAMES L. JACKSON
University of Delaware

MID-CENTURY SPEECH CONFERENCE

The Mid-Century Conference of the Speech Association of America, to be held at the Hotels Commodore and Roosevelt in New York City on December 27, 28, 29, and 30, will offer many features of great interest to every one of its members as well as to administrators, teachers, and special workers in many fields of related and allied studies. Under the general supervision of First Vice-

[3] *Institutes of Oratory*, Bohn translation, 2, 270.

[4] T. W. Baldwin, *William Shakespeare's Small Latine and Lesse Greeke* (Urbana, 1944), Chapter XL.

[5] Ibid., 2, 355.

[6] C. C. Stopes, *William Hunnis*, 140.

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[3] Quoted from 'Damon and Pithias' in *Chief Pre-Shakespearean Dramas,* ed. J. Q. Adams (1924).579.

[4] Cf. Cicero, *De Amicitia.*

subject of the exposition, 'perfect amity' (318-9). Next the *narratio;* the *narratio* of Quintilian and Cicero is usually just a statement of facts, but the next couplet of the passage presents a 'narration' in the modern sense of the word. The standard sixteenth century dictionary, Cooper's *Thesaurus,* helps here; it gives this modern meaning, a story, as the second meaning for *narratio.* So lines 320-1 are a *narratio* of the rise of the famous friendship, relating that it sprang from like manners and company and was confirmed by virtue. The playwright has actually combined three friendship commonplaces into a simple narrative of the rise of the Damon-Pythias friendship. An anticipation of these three ideas seems to occur in the phrase "thrice happy" in line 318; and a transition also appears at the end of the *narratio* in its last word, 'virtue.'

The next four lines are on virtue: it does not bring earthly rewards (322) but does reward with fame (323), and men should honor friendship for virtue and not for any profit (324-5). This four-line section on friendship-from-virtue is probably the *confirmatio,* and at the end of it a transition is again found. The word "commodity" at the end of 325 anticipates the subject of the next two lines, friendship for profit. This couplet (326-7) is probably the *confutatio,* which refutes the traditional opposite of good friendship. And the final two lines are aparently the *conclusio* (328-9): Damon says that the 'sum' of his talk is that true friendship is founded on virtue. The close joining of friendship and virtue as in this speech is a commonplace of the Renaissance tradition; it is the central idea of Cicero's *De Amicitia* and of this play.

The five parts of the passage are visible as thought units, and they can also be seen in Edwards' use of transitions. These links appear at all the division points except the last. Just such transitions are suggested between the first parts of an oration by Quintilian,[5] and in this speech they add materially to tight organization. Both the thought-structure of the passage and its transitions seem to indicate the oration pattern clearly.

The obvious explanation for this passage is that the playwright cast the first important friendship speech into oration form for greater elegance. Shakespeare also uses orations, in the slightly longer form given in *Ad Herennium:*[6] they were the highest prose form taught in grammar-school and 'the crown of grammar school rhetoric.'[7] And it seems likely that *Damon and Pithias,* though shown at Court, was fundamentally a 'school' play, made for the choirboys of the Queen's Chapel by their schoolmaster[8] from grammar-school materials. This oration speech may well be, then, a model oration used in a Renaissance schoolmaster's play.

JAMES L. JACKSON,
University of Arkansas.

MID-CENTURY SPEECH CONFERENCE

The Mid-Century Conference of the Speech Association of America, to be held at the Hotels Commodore and Roosevelt in New York City on December 27, 28, 29, and 30, will offer many features of great interest to every one of its members as well as to administrators, teachers, and special workers in many fields of related and allied studies. Under the general supervision of First Vice-

[5] *Institutes of Oratory,* Bohn translation, 2. 270.

[6] T. W. Baldwin, *William Shakespeare's Small Latine and Lesse Greeke* (Urbana, 1944) Chapter XI.

[7] Ibid., 2. 355.

[8] C. C. Stopes, *William Hunnis,* 140.

President Wilbur E. Gilman, the convention program will permit ample opportunity for every area of study within the field to present and analyze its latest work, to relate its special interests to other areas within the field, and to explore the possibilities of coordination with the work currently being carried on within the larger field of education, the within the larger field fo education, the professions, national and international affairs, and other areas of study and research.

To implement these aims, many more joint sessions have been scheduled with related organizations than ever before. Meeting together with the American Educational Theatre Association, the Committee on Debate Materials of the National University Extension Association, and the National Thespian Society, the Speech Association of America will hold sectional and luncheon meetings in conjunction with the National Society for the Study of Communication, the National Discussion Foundation, the American Forensic Association, the American Dialect Society, the New York Society for General Semantics, the National Society for Crippled Children, the Film Council of New York City, as well as regional, state, and local speech associations.

Many outstanding speakers of national and international reputation will be featured. Wayne Morse, United States Senator from Oregon, and a former professor of speech, will be the main speaker at the Associations Luncheon honoring founders and early officers of SAA. Earl J. McGrath, United States Commissioner of Education; Willard E. Givens, Executive Secretary of the National Education Association; Mrs. Ruth Bryan Rohde, daughter of William Jennings Bryan, and former Congresswoman and United States Minister to Denmark; Foy D. Kohler, Director of the Voice of America; William Agar, of the Department of Public Information of the United Nations; and many others of outstanding reputation will deliver addresses and take part in discussions at sectional meetings devoted to their special fields of interest.

The program also provides time and space for many other features and attractions. A room in the Commodore Hotel will be set aside for the scheduled showing of speech films. The Committee on Films has planned a flexible program to permit special showings as requested. An index of films useful in the speech classroom will be available for those interested.

Conducted tours of the United Nations and of Downtown Manhattan are scheduled. The Languild Convention Service, 17 Washington Square East, New York City 3, will cooperate with convention committees in providing tickets for theatres, concerts, television and radio broadcasts and information about restaurants, night clubs, shopping, exhibits, museums, sightseeing and transportation free of charge to all those registered at the convention.

Special rooms have been set aside for consultations on programs for graduate studies and for professional placement. Many graduate directors and placement officers will be available in person at the convention, and appointments for meeting them may be made on registration.

Many entire meetings will be broadcast and televised, and plans are under way to have speakers at the convention appear on national radio and television programs. Convention notices have been sent to over two hundred and fifty professional and educational publications and periodicals throughout the country. Plans are under way to provide for the publication in magazines and newspaper supplements articles of general interest on various aspects of the field of speech,

many of which may grow out of talks and discussions that will take place at the convention. A permanent press room will be functioning at the Commodore Hotel throughout the convention to give full coverage to all aspects of the convention. A committee of publicity directors of the colleges and universities in the New York area, acting in cooperation with the Public Relations Committee of SAA and AETA, and under the supervision of Mr. Leslie Nichols, Assistant to the President for Public Relations at the College of the City of New York, has been set up for these purposes.

The convention program this year provides much greater opportunity than ever before for those interested in radio and television and oral reading and interpretation. More attention is being given to speech education, particularly in the elementary and secondary schools. In this regard, the sections on speech and hearing and speech pathology and therapy are devoted chiefly to the practical application of techniques in teaching at the various educational levels rather than to purely scientific aspects and research done in these areas. The rhetorical and linguistic aspects of the field are more fully developed, and several sections are devoted to interesting special topics. For example, a section on The Scope of the Field of Speech will provide unusual opportunity to consider our field in relation to philosophy, history, classics, and English. The sections on Communications Problems and on Listening will be of particular interest to those connected with the growing developments in communication and language arts. The role played by visual aids in oral presentations in government and industry will be discussed at a special section on Graphics and Presentations. Speech Publications and the Motion Picture as a Field of Study will also be discussed at separate sectional meetings.

To attempt to list programs that are of particular appeal, short of publishing the program in its entirety, is veritably a futile task. Still, there are several which come readily to mind as being of interest to everyone connected with the field of speech. The section on the Lecture Platform, for example, featuring talks by lecture bureau managers, sounds particularly attractive. The section on Parliamentary Procedure is to have, among others, John Q. Tilson and Mrs. Henry M. Robert, Jr., as speakers. The program on Propaganda and Public Opinion will feature speakers representing the United Nations and the Voice of America. The simple listing of some of the titles of sections is almost enough in themselves: Preaching, Criteria for Criticism in Radio, Extracurricular Activities in Speech, National Speaking Contests, International Debating, College Speech Training for Students in the Professions, The Training of the College Teaching, Certification and Licensing in States and Cities, In-Service Training in Speech for Classroom Teachers, Problems in Television, The Course in Phonetics for a Department of Speech—and lots more.

The 'old timers' will be on the program in abundance. Many past presidents of SAA are in charge of sections, and other former officers have important places on the program.

This convention will be the first to take place in New York City in seven years. The World Capital offers many attractions during the holiday season. Every member of SAA who can possibly attend will certainly plan to be present at the Mid-Century Speech Conference. We should not overlook, however, our professional opportunity to suggest attendance to colleagues in related fields,

to administrators, and to all others who need to know more about the scope and growing importance of the field of speech.

JOHN B. NEWMAN.
Public Relations Committee, SAA
Queens College

TOOLS OF THE TRADE

Magnetic Sound On Motion Pictures

Magnetic sound track on motion picture films will be fun when we get it, and that may be soon. Marvin Camras, of the Armour Research Foundation, discussed it in the May issue of *Tele-Tech*, a technical magazine devoted to the communications industry. He thinks it is practical even on 8mm film, where the optical method has never been satisfactory. He says that several manufacturers in this country and abroad are actively developing projectors with magnetic recording and playback equipment incorporated, as well as methods and machinery for applying the magnetic coating to the edge of motion picture film.

One of the possibilities of this new development is the addition of magnetic sound to old silent films. You will be able to send your old film to the coating laboratory to have a magnetic track applied. Then, using your projector as a recorder, you can add comments, music, or sound effects while you watch the picture, with the advantage of immediate erasure and revision until you are satisfied with your work.

Another possibility is to have the magnetic coating applied on special order when you send your films to be developed. When the developed film comes back from the processing laboratory, you may edit it as you have always done, and then add your sound by running the film through the projector while you speak into the microphone or dub in music and other background sound from disks or tape. Using this scheme you may even add the sounds of the original scene from tape recorded at the time the pictures were taken, but this is advisable only for sound that does not require perfect synchronization with the pictures. Of course, 'lip sync' recording can be done if you have the patience. In this technique, the speaker or actor watches his own picture on the projection screen and records his dialogues, synchronizing his words with the lip movements of his image. The advantage of magnetic recording is that you can try it over and over again until you get it right.

A third possibility is to use film which has had the magnetic coating applied before exposure with a camera fitted with the recording device, so that sound and pictures are recorded simultaneously. The big problem in this method is that of obtaining acoustically satisfactory surroundings for taking the pictures.

Dr. Camras is more optimistic than I am about the acceptability of the sound quality on 8mm film. He presents a frequency response curve showing an upper limit of about 2000 cycles per second. Connected speech is farily intelligible and music is recognizable with this limitation, but it is severely muffled, lacking in crispness and brilliance. Dr. Camras says that listeners compare this 8mm magnetic sound favorably with 16mm optical sound. You and I may not consider this much of a recommendation. Anyone who has sat through typical classroom showings of 16mm sound films knows that the sound quality is often best described in colloquial terminology not suited to the pages of a dignified journal.

Even with this limitation, it is certain that this new device will be put to use widely as soon as it is available. It

is tempting to think of making our own teaching and demonstration films inexpensively, adding narration to old silent films, and even substituting our own commentary to improve the usefulness of films made by other people.

Sensitivity In Microphones

Do not be impressed when the recorder salesman lays the microphone on your desk and talks from the far side of the room to show you how extremely sensitive it is. Sensitivity is not necessarily a virtue in microphones. The microphones of the highest quality are relatively insensitive, requiring an extra stage of amplification called a preamplifier. The most sensitive microphones, such as those of the sound-powered telephones used without any amplifier or power supply in the battle circuits of navy ships, are so sensitive because their moving parts are designed to be resonant to sound vibrations within the speech range. You can get a similar effect by whispering or talking through a cardboard mailing tube of the right length. The distortion that results from this resonance is absent in the high-quality microphone because it resonance is purposely placed outside the frequency range which the instrument is designed to transmit with uniform response.

New Magnetic Recorders

The Webster Electric Company, Racine, Wisconsin, is one of the few manufacturers to make tape recorders in several models suited to different applications. The newest is the Ekotape Pla-Mate ($169.50) in the low-priced category. Ask them to send you their descriptive bulletins on the complete Ekotape line which includes the Pla-Mate, the standard Ekotape, and a network model in the professional style. These machines have the reputation of being sturdily constructed and conservatively rated. The Webster Electric Company is more than forty years old.

Your PT6-A Magnecorder can be converted to a 3-head model like the newer PT63-A. For full information write to Magnecord, Inc., 360 North Michigan Avenue, Chicago.

The Tape Riter uses quick-loading magazines of tape. The manufacturer suggests that it is suitable for dictation, note-taking in laboratory or library, and for other uses. List price $279.50, plus accessories. Write to Permoflux Corp., 4900 West Grand Avenue, Chicago, for details.

WILLIAM J. TEMPLE,
Brooklyn College

ANNUAL FINANCIAL REPORT OF THE SPEECH ASSOCIATION OF AMERICA

The Williams-Romack Company of Columbia, auditors to the Association, have completed their accounting of the records of the Executive Secretary for the fiscal year 1949-50. The complete report of the auditors has been examined by the members of the Finance Committee.

Operations for the year show an increase of income over disbursements of $4,371.54; an income for the year of $53,237.97, or $12,199.23 more than the preceding year; assets of $28,040.31, or $4,511.12 more than the preceding year. The condensed statement which follows summarizes the year's operations.

SCHEDULE I

COMPARATIVE STATEMENT OF INCOME AND DISBURSEMENTS

	Period Ending June 23, 1949	June 30, 1950	Increase *Decrease
INCOME			
Regular Membership	$16,344.71	$18,832.47	$ 2,487.76
Sustaining Membership	4,263.50	5,178.50	915.00
Monographs	2,890.80	4,382.50	1,491.70
Directory	2,258.25	3,011.27	753.02
Old Journals and Monographs	1,968.00	1,154.88	*813.12

Miscellaneous Copies	387.40	1,946.33	1,558.93
Placement Service	4,028.35	6,017.26	1,988.91
Advertising	5,935.60	6,953.20	1,017.60
Convention Receipts	3,560.50	5,566.93	2,006.43
Interest on U. S. Bonds	55.00	81.00	26.00
Miscellaneous Income	646.16	680.66	34.50
Convention Programs and Exhibits		933.00	933.00
Total Income	$42,338.27	$54,738.00	$12,399.73
Less Commissions and Discounts	1,299.53	1,500.03	200.50
Total	$41,038.74	$53,237.97	$12,199.23
DISBURSEMENTS			
Publication			
Quarterly Journal	$ 8,006.79	$ 8,404.79	$ 389.00
Monographs	2,043.73	3,648.64	1,604.91
Directory	2,489.77	3,013.35	523.58
Special Printing	500.00	1,038.20	538.20
Repurchase of Old Copy	180.80	110.00	*70.80
Total	$13,221.09	$16,214.98	$ 2,993.89
Mimeographing and Miscellaneous Printing:			
Stationery	$ 755.83	$ 579.01	*$ 176.82
New Solicitations	969.58	1,558.51	588.93
Renewals	196.18	302.30	106.12
Placement	677.23	734.20	56.97
Convention	1,103.95	2,055.00	951.05
Sustaining Members	19.79	21.05	1.26
Total	$ 3,722.56	$ 5,250.07	$ 1,527.51
Postage and Distribution	$ 2,808.23	$ 4,560.94	$ 1,752.71
Clerical	$ 7,273.40	$10,689.44	$ 3,416.04
Officers and Committees	$ 3,882.04	$ 3,601.71	*$ 280.33
General Disbursements:			
Bank Charges	$ 7.07	$ 10.92	$ 3.85
Binding	808.15	866.20	58.05
Office Expense	928.98	2,718.29	1,789.31
American Council on Education	100.00	100.00	
A.S.H.A. Share of Convention Fees	599.72	772.21	172.49
State and Regional Association Dues	358.50	471.00	112.50
A.E.T.A. Share of Convention Fees	533.82	478.63	*55.19
Insurance	10.57	263.83	253.26
Convention Expense	1,023.32	2,023.41	1,000.09
Social Security Tax	35.36		*35.36
Depreciation of Equipment	369.82	573.85	204.03
Secretary's Bond and Audit	100.00	147.50	47.50
Miscellaneous		28.41	28.41
Convention Lunches		77.34	77.34
Interest		17.70	17.70
Total	$ 4,875.31	$ 8,549.29	$ 3,673.98
Total Disbursements	$35,782.63	$48,866.43	$13,083.80
EXCESS OF INCOME OVER DISBURSEMENTS	$ 5,256.11	$ 4,371.54	*$ 884.57

SCHEDULE II

COMPARATIVE SCHEDULE OF ASSETS

	June 23, 1949	June 30, 1950	Increase *Decrease
ASSETS			
Current Assets:			
Petty Cash	$ 14.78	$ 12.06	*$ 2.72
Cash in Bank	5,740.01	4,792.45	*947.56
Accounts Receivable	1,984.05	2,715.38	731.33
U. S. Government Bonds	4,106.50	4,106.50	
Merchandise Inventory	5,901.14	7,756.50	1,855.36
Stamps	57.69	20.81	*36.88
Total Current Assets	$17,804.17	$19,403.70	$ 1,599.53
Fixed Assets:			
Office Equipment—Net	$ 3,953.08	$ 5,361.27	$ 1,408.19
Other Assets:			
Office Supplies	$ 853.89	$ 289.35	*$ 564.54
Stationery	918.05	2,985.99	2,067.94
Total Other Assets	$ 1,771.94	$ 3,275.34	$ 1,503.40
Total Assets	$23,529.19	$28,040.31	$ 4,511.12

LOREN D. REID
Executive Secretary

NEW BOOKS IN REVIEW

DOUGLAS EHNINGER, *Editor*

OUR EMINENT FRIEND EDMUND BURKE. SIX ESSAYS. By Thomas W. Copeland. New Haven: Yale University Press, 1949; pp. ix+251. $4.00.

To an extent hardly within reasonable expectation, the lasting impression of Edmund Burke has been what he himself intended, partly through a deliberate obscurity which he cast about the details of his personal life and many phases of his offical and public life, and partly through a series of accidents after his death which prevented thorough biographical investigation, and left him, unlike Johnson, to be judged primarily from his published works. Many of those facts which would have accounted for the unaccountable or would have quashed irresponsible rumor and accusation, have remained where Burke would have had them remain—out of reach alike of calumniators and well-intentioned apologists. Hence it has always been easy, on the one hand, to discount as malicious propaganda such biographical attacks as McCormick's *Life* (1797), and, on the other, to prefer the contemporary testimony of Burke's friends and admirers with the testimony of party hacks and political antagonists. Hence also, the fullest biography to date (Prior's [5th edn., 1854]) and the standard critical portrait (Lord Morley's, 1882) pass over many bothersome questions, but leave an impression of Burke the political philosopher, patriot statesman, literary genius, and moral giant which is quite in harmony with the man who is to be found behind Burke's greatest published works.

It is the estimate to be encountered in Hazlitt, Macaulay, Arnold, Wordsworth, and Woodrow Wilson as distinctly articulated as in Dr. Johnson. It is briefly summarized by George Sherburn (*The Restoration and Eighteenth Century*, Vol. 3 of *A Literary History of England*, ed. A. C. Baugh, 1948, pp. 1089, 1093, 1094) thus:

> He was both a political philosopher and a practical politician; and as such he fell upon relatively evil days—days of constitutional crisis, of selfish intrigue, of covertly shifting personal allegiances, and even of corruption. His mind was too good for its tasks: he was set to 'cut blocks with a razor.' The blocks were too hard for him, but although he was normally in the minority in the House of Commons, he exercised through his intellectual quality, his evident integrity, and his fervid logic, a far-reaching influence. . . . All Burke's doctrines were recognized as those of a man highly respected for his integrity. This respect came from his disinterested modest action and also from the lofty plane upon which his mind and his rhetoric habitually moved. . . . One may say justly of Edmund Burke's mind that it . . . was both a citadel and a temple.

But Sherburn, though master of eighteenth-century thought and literature, is not a special student of Burke. Let us, then, listen to the same strains, even heightened perhaps, in the most recent interpreters of Burke's thinking, Ross J. S. Hoffman and Paul Levack (*Burke's Politics*, 1949, Introduction, xiii, xiv, xx). (Professor Hoffman's forthcoming editon and study of Burke's relations with Ireland will be most welcome.) Declare these editors:

> A wonderful consistency pervaded [Burke's] . . . efforts. . . . His last years were not a paradox but a climax; he did not change his political philosophy but developed, deepened, and found new applications for it. . . . His consistency was sustained by love of his country, his kind, and his religion, and an intellectual passion to place his mind in touch with reality. . . . He discerned and cherished good and enduring values; he wished to apprehend and make them his own. . . . His mind was not only open but expansive and of a natural liberal tendency.

From the beginning, however, there has been room for other impressions of Burke, interpretations of his character and motives based on first hand observation of the man in action or on psychological analysis of the necessities of his nature. One of these, shallow perhaps and dictated in part by political expediency, but lying between the adulation of Burke's closest friends and partisans and the scurrility of his enemies, comes from a man who fought through the battles for liberty at home and in America mostly on Burke's side. Said Colonel Isaac Barré to the Duke of Richmond in 1780: 'I love Burke; I admire him, even in his wanderings; but when those wanderings come to be adopted seriously and obstinately by men of far higher description than himself, then they become alarming indeed.' (Fitzmaurice, *Shelburne*, II, 68). Here is an off-hand contemporary impression which foreshadows the main outlines of G. M. Young's 'new' estimate of Burke in the psycho-intellectual portrait which he presented in a lecture before the British Academy in 1943 *(Proceedings*, XXIX, 19-36; also published separately, 1943). Burke, it is confessed, was a man of astounding intellect and imagination whom one had to admire and could love or even worship. As a political thinker Young does not hesitate to compare him with Aristotle, and if Aristotle is his superior in political philosophy, it is only because Aristotle did not have to justify the Revolution Settlement of 1688: he 'was not much interested in the counting house and had never heard of the polling booth.' On this point Barré and Young do not depart from the view already presented. But—and the *but* has a wide currency—a second consideration tends to modify and to an extent to discount the first—Burke was impractical. He separated himself from the operating realities of his parliamentary situation; he was opinionated and bull-headed and either didn't realize his mistake or didn't care. Fox spoke to the House of Commons; Burke, (it is still alleged), to himself. He forever indulged his 'wanderings,' as Barré called them. Wonderful they were, but wanderings still, which should not be allowed to interfere when action was to be taken—when a deal had to be made so that the Chathamite-Shelburnes could operate in harmony with the Rockinghams; so that a united Opposition could be presented to George III and North on the Stamp Act, on America, on India, on parliamentary reform; so that the rascals could be thrown out. Burke's 'wanderings,' however, *were* often 'adopted seriously and obstinately by men of far higher description than himself.' He was the manager, the thinker, the most authoritative spokesman of the Rockingham connection through their two short administrations and their long fifteen-year opposition. Therein, we are told, lay the trouble. Burke managed policy and directed action when he should have been permitted only to advise.

'By men of far higher description than himself'—that phrase of Barré's adumbrates Young's solution to the mystery of Burke's motivation. The Rockinghams needed Burke, it is admitted, and that need put Burke into

a position to give the world the greatest exposition of constitutional conservatism ever conceived. But if the Rockinghams needed Burke, Burke needed the Rockinghams even more. Coming into the world with no posiiton of his own, he was of a character and temperament which required the security of a connection whose rank, position, and wealth could establish and sustain him and towards whose justification he could devote himself in the public interest. Furthermore, just as Burke needed this public security, so he needed a domestic establishment in which he could feel secure and consequential as a private gentleman. Towards both of these forms of security Burke struggled throughout his life, and though for two decades he was always on the verge of attaining both, neither did he ever achieve. It was this double striving for security, Young thinks, which motivated all that Burke did, and accounted for the position he took on such diverse questions as American liberty, India, and the French Revolution. Here is, of course, no revaluation of Burke's historic accomplishments, but a kind of debunking of the man, a reassessment of his moral position, an impugning of his mental balance (in company, to be sure, with Chatham, Johnson, Wesley, Clive), of his integrity, of his *reasons* for the encompassing philosophy which he developed.

This quite unsatisfactory situation in the biography and appraisal of Burke makes the book now under review, those few which have immediately preceded it, and especially those which will follow in the next few years, crucial in Burke studies. After being inaccessible for about a hundred and fifty years, the great bulk of the Burke papers belonging to the Fitzwilliam family, the heirs to the Marquis of Rockingham and to Burke's executors, and held at Wentworth Woodhouse and Milton, have been released to the public use. They are now deposited at the Sheffield public library and at Lamport Hall in Northamptonshire. Previously only two scholars had been permitted to make use of these papers in their studies of Burke: Sir Philip Magnus, whose *Life*, emphasizing some of the new material, appeared in 1939, and the late Dixon Wecter, whose exhaustive study of Burke's finances (*Edmund Burke and His Kinsmen*, 1939) and many valuable articles were based on the previously withheld papers and on minute investigation in the Public Records Office and elsewhere.

Professor Copeland, in preparing the six essays which constitute *Our Eminent Friend Edmund Burke*, did not have access to the papers. Since finishing his book, however, he has examined all the manuscripts and has found no reason to change what he has written. His calendar of all known Burke letters, published and unpublished, including those in the Fitzwilliam collections, will appear within the year and will facilitate greatly what ought to be a strong resurgence of Burke scholarship and interpretation.

The present volume is addressed, so Professor Copeland claims modestly, to the question of why so much about Burke is either obscure or unknown. Part of the answer is plain. The chief materials from which a complete biography could be written were never used adequately by Burke's executors who were to edit his works and his letters and write his official biography, and they have been denied until now to later scholars. The edition of the works which was finally produced, though usable, was not thorough by modern standards, and the collection of the *Letters* which finally appeared in 1844 in four volumes,

though carefully done, contains less than a sixth of the letters by Burke now known to exist, and a tenth of the letters by and to Burke. The biography was never written. Prior, the five editions of whose *Life* appeared between 1824 and 1854, conducted extensive investigations of his own and collected many letters but did not have the use of the main corpus of the material.

That is what may be called the plain part of the answer. The other part is multifarious and in his Introduction Professor Copeland speculates on it. Certainly Burke's own studied reluctance to provide or to leave information about himself is one factor. When scholars have gone at most of the Johnsonian circle with such industry and rigor, the greater difficulty, perhaps, of mastering so complex a career as Burke's should not have been an insurmountable barrier. Aside, however, from the discovery and synthesis of biographical information not readily come by, at which Professor Copeland has proved himself quite sufficiently accomplished, one might suggest another reason for the inadequacy of Burke studies. Whereas the techniques for historical and literary criticism have reached great maturity long since, comparable methods of rhetorical research and criticism for the study of a man as a public speaker only now are being developed. In the rhetorical analysis of Burke, in the study of Burke actually functioning in the House of Commons, lies perhaps the greatest critical deficiency at present and the special opportunity for the readers of this journal. Burke's private papers at last are available, and greater opportunities than ever are now in prospect for American scholars to study in England (unless the madness of the world closes them again and perhaps forever). But for rhetorical students the details of the immediate contemporary scene are of prime importance. Hence any studies of Burke as he appeared or failed to appear to his contemporaries, as he was known to them and knew them, as he affected them and was affected by them, will be of immense value. Wecter's and Magnus' new disclosures have begun the illumination, Professor Copeland's broaden and intensify it.

Each essay in the present volume 'concerns itself with some particular problem in Burke's biography,' and casts light on that problem (Preface, vii). The solutions to the problems vary in kind and definitiveness. None, however, but leaves a reader feeling that here is real progress, that when new advances are accomplished, if needed, no material corrections will have to be made, no major adjustments of focus to bring Professor Copeland's contributions into harmony with the ultimate conceptions of Burke which will emerge from new scholarly and critical work.

This sense of gains won and consolidated most certainly does not arise from reading Magnus' *Life* or Wecter's *Burke and His Kinsmen*, or, as I have indicated, from Young's essay. In them one senses the honest presentation of stores of new informaton, important information whose significance and authenticity are beyond question, but whose meaning is still unclear. One senses a revised appraisal hatching, but one has the uneasy feeling that in the end we will have to posit two Edmund Burkes at least: one, the man who belongs to the ages; the other, at best a shady dealer and political prostitute who can be spared the name of scoundrel only by being judged the most naive of fools.

Not so Professor Copeland's essays. Even in The Little Dogs and All, the most extended of them, where he ivestigates with no quarter and in full detail

the campaign of obloquy which pursued Burke throughout his life, and the facts about Burke which justify or at least lend plausibility to that campaign, the impression is firmly maintained that here a problem is being investigated, an enigma brought towards resolution, not a neat new formula discovered for disposing of a complex character.

Three of the essays are revisions or expansions of pieces previously published. Boswell's Portrait of Burke is a much augmented version of Professor Copeland's contribution to the recent volume in honor of Chauncey B. Tinker (Yale, 1949); and the two essays on Burke's involvement with the *Annual Register* have been preceded by two articles in PMLA (1939, 1942). Deriving ultimately from the author's doctoral dissertation at Yale, they are splendid samples of painstaking and penetrating research into the mistiest of problems, and have been treated by the present reviewer in the QJS and in his own book on Burke. This reviewer's nomination for a model of careful, thorough, honest, and inspired research, however, is the essay identifying the three Frenchmen who figured in the composition and publication of Burke's *French Revolution* and *Letter to a Member of the National Assembly* as correspondents and translator, all of whom have passed, until now, under the generic name of 'M. Dupont.'

The remaining essay, with its appendixes, details the interesting relations of Burke with his democratic antagonist, Tom Paine, and through Paine with that greater democrat, Thomas Jefferson.

A new broad highway in Burke scholarship is opening up, and Professor Copeland is setting a pace which it will not be easy to equal.

DONALD C. BRYANT,
Washington University

HANDBOOK OF BIOLINGUISTICS. Part One—Section A. The Structures and Processes of Expression with General Introduction to Biolinguistics. By Clarence L. Meader and John H. Muyskens. Foreword by Leon H. Strong. Toledo: Herbert C. Weller, 1950; pp. xxi+330. $10.00.

From the Publisher's Remarks:

For the sake of the record it should be noted that the present volume was put into final manuscript form, except for a few additions to the bibliography and mention of more recent graduate studies, during the year 1939, and that preliminary plans were laid for publication in London. With the outbreak of World War II . . . publication was indefinitely postponed. . . .

By the spring of 1948 we had become deeply concerned . . . we volunteered our services and during the next year contacted for the authors more than fifty established and reputable publishers. None of them, for various reasons, cared to undertake early publication, whereupon it was arranged that we undertake publication ourself.

This information helps considerably to answer a question the reader is likely to ask about the fact that the content of this book seems not to be entirely consonant with its date of publication. In the bibliography on pages 307-314, there are, by this reviewer's count, 311 dated references; only seventeen or about 5%, represent the years since 1940, and little, if anything, seems to be made of most of these seventeen references in the text. The majority appear to have been graduate theses in which the authors were personally interested. Nearly 75%, or 228, of the references are for the years 1921 to 1940, inclusive. These figures define roughly the 'vintage' of the volume.

Another important question which most readers are likely to ask concerns the scope of the material covered in this book. On page 20 the authors announce that their 'treatment of the field of biolinguistics contemplates the present volume dealing with emergence of specificity of movement patterns; and two or more subsequent volumes, dealing with applications in speech correction and speech reading, and with semantics and hermeneutics as biological processes . . .'

In general, then, in judging this book one is to bear in mind, on the one hand, that, although published in 1950, it was written before 1939 and is derived principally from sources current in the twenties and thirties,

and on the other hand that it is properly to be regarded as only the first part of a total work, of which possibly two-thirds remains to be published—or even written. This leaves the reviewer walking a fairly narrow foot-bridge that extends one-third of the way across a canyon, and this tends to be strongly conducive to self-restraint. For the most part one simply has to forego any extensive evaluation until the undertaking has been finished.

The purpose and general orientation of the authors are indicated in such statements as these from the General Introduction:

> . . . We will no longer be able either to overlook or disregard, as we have done in the past, the intimate relationship existing between language study and the other sciences.
>
> . . . We must conceive of language as an evolving group of highly complex patterns of action determined by the integrations of the fundamental processes of living matter . . . those most conspicuous in language being muscular movement, glandular secretion, irritability and transmission.
>
> . . . It is impossible to draw a sharp line of distinction between thought and language.
>
> . . . The forms which our thought assumes are really dynamic processes taking place in the tissues of the body.
>
> Viewed as an integration of life processes, the phenomena of language may be conveniently treated in three parts: I. Phonetics, II. Semantics, III. Hermeneutics. In Phonetics the motor processes are the center of the consideration . . . Semantics emphasizes the life processes which center about the sensory reporting system (meaning), with special reference to nutrition, movements and secretions as integrants of the personality. In Hermeneutics we center our attention upon those vital processes which constitute our evaluation (at any given time) of past experience as represented in the transformed environment and self—an evaluation which not only serves by both conscious and unconscious fusure to integrate the individual with his environment, but also effects an acceleration of the (normal) evolution of the personality by laying a basis for a further development of culture both environmental and personal.

One must be careful to distinguish this particular book from the authors' system as a whole. This book deals only with phonetics, not with either semantics or hermeneutics; and it deals with only one aspect of phonetics, 'the processes of expression,' disregarding for the present 'modifications in the media of transmission' and the 'receiving processes, including understanding.' In treating the processes of expression, the authors limit themselves very nearly to an attempt to describe—and infer—the molar and molecular aspects of these processes viewed mainly as muscular movements.

To say that in their point of view the authors are muscle-bound is to pun with a straight face and a serious purpose. The one judgment that seems justified, if not almost obligatory, even though a reviewer is necessarily in the position of having to judge two-thirds sight unseen, so to speak, is that the authors' treatment of the speech processes comes so near to being exclusively neurophysiological and biochemical that they are unavoidably correspondingly restricted in coverage and operate much of the time in balloons of inference from which they would probably have to discharge considerable ballast in order to get down to earth. After all, with respect to certain details of speech we know quite a bit less about biochemistry than we do about sociology, for example. The following indicates what the authors' orientation can lead them to say at times:

> Thus, there is always a definite relation between the newer and older functions, so that the valving on the consonants is correlated with the valvings on phonation, with the actions of the breathing muscles, and even with the heart beat. Disturbances of these relations is one of the causes of stuttering (p. 241).

The important question to ask is: How did that last sentence get in there? A big tail of inference appears to be wagging a tiny dog of fact—of make-believe even. This is important for its effects generally, not just in this one instance. If this reviewer were to feel free, or obligated, to advise the prospective readers of this book before seeing the unpublished bulk of the series, he would feel most constrained to suggest that there is some point in reading this volume with definite alertness to the criteria of induction and deduction, respectively. To cite just one additional example:

> The bottle-fed child has a less adequate preparation for learning to make speech sounds than the breast-fed child, not only because of a difference in the nutritive values of the two milks, and differences in the rate of supply to the child, but also be-

cause the total reaction of the child to the bottle is very different from its dynamic communication with the mother. . . . bottle-feeding should be checked as far as possible. It develops bad habits of sucking, swallowing and breathing which later can warp the speech movements (pp. 232-33).

The basic thing wrong with such sentences is their punctuation: they have periods where there should be question marks. A fundamental consideration would appear to be that the text of this book tends to be deceptively concrete, and the reader needs to remind himself that inference is no less inference for being expressed in sentences that contain such 'factual' terms as 'respiration,' 'metabolism,' 'muscle,' 'nerve,' and 'nutrition.'

With these considerations in mind, then, it seems in order to say simply that this volume contains a very considerable amount of information about the processes basic to life and growth. The authors make a preliminary attempt to relate this information, and the theory with which they organize and leaven it, to the processes of speech and language. It is to be assumed that in succeeding volumes they will continue this attempt and elaborate it. In the meantime what they have so far produced is to be read with deserved care. The volumes yet to be published will be awaited with very considerable interest.

The present volume contains a glossary, an index, a bibliography, 107 illustrations, and fourteen tables. The format and typography are splendid.

WENDELL JOHNSON,
University of Iowa

THE ART OF BOARD MEMBERSHIP. By Roy Sorenson. New York: Association Press, 1950; pp. 160. $2.00.

It's so obvious that someone should have thought of it long ago: there is a need for a good book on the care and feeding of committeemen, trustees, and directors, the people who conduct an enormous amount of our common and everyday business. Happily, Mr. Roy Sorenson, managing director of the San Francisco Y. M. C. A., and for many years associate general secretary of the National Council of the Y. M. C. A., has undertaken the job, with an assist from cartoonist George Lichty. The result is a significant addition to an area in the field of discussion which has been too little explored.

Following introductory considerations of the general nature and differences among boards and committees in voluntary community agencies, in business, and in government, Mr. Sorenson devotes separate chapters to these topics: functions and duties of boards, methods of effective board organization, meetings of boards of directors, the chairman and the executive, board members outside of meetings, committees, the politics of boards, and the spirit of boards. In an appendix are offered examples of the effect of sizes and types of enterprises upon board and committee practices, sample divisions of responsibilities between boards and managers or superintendents, and a bibliography of other publications in this field.

The volume classifies its sub-topics in some detail, for convenient reference, and Mr. Sorenson's style is simple and direct. Best of all, his advice is sound: the book is, indeed, a primer for board and committee members.

In his discussion of qualifications of board members, for example, there are sharp and generally valid characterizations of different approaches taken by people in different professions and occupations: those that are especially conscious of administrative channels, those that tend to assume authority, and those that are most apt to be sensitive to social and educational aspects of a problem. Harry Overstreet once remarked that about the time some people should be laid on the shelf, they are put on a board. Sorenson is aware of this problem, and observes that the chief weakness in age composition of most boards is a lack of members under thirty-five, but offers the practical advice that the average age of members is not as important as a well-balanced representation across three or four general age brackets. The discussion of preparing an agenda is detailed and obviously the result of many years of experience in watching boards and committees in action. One of the best sections of the volume, to take a final example of its merits, is the chapter on the politics of boards, or strategy in handling people and meeting situations: using the familiar case approach, Sorenson offers prescriptions for curing a series of common committee ills.

There is no substitute for experience in the training of a good committee or board member, but so far as reading about his job can make his experience more profitable, this book should be invaluable to the committeeman, trustee, or director.

J. JEFFERY AUER,
Oberlin College

SPEECH THERAPY FOR THE PHYSICALLY HANDICAPPED. By Sara Stinchfield Hawk. Stanford, California: Stanford University Press, 1950; pp. xiii+245. $4.00.

This book emphasizes the importance of the relationship between gesture and speech in the speech re-education of the physically handicapped. In her preface Dr. Hawk states, 'The primacy of the gesture language has been recognized, stressing the coordinations between fundamental and accessory muscles, which often aid in the release of both.' This approach to the treatment of speech is an enlargement of the moto-kinesthetic method about which Dr. Hawk has formerly written in professional journals and the book, *Children with Delayed or Defective Speech*. Many of the exercises included have been developed by Dr. Hawk during her long experience at the Orthopedic Hospital in Los Angeles.

The Introduction, by Dr. Charles L. Lowman, for many years chief of staff of the Orthopedic Hospital at Los Angeles, stresses the importance of close working relationships between the orthopedic surgeon and the speech therapist. Dr. Lowman states, 'If the orthopedic surgeon expects to succeed in the broad sense with the crippled child, he must take into consideration many things besides the reconstructive surgical procedures.'

Dr. Hawk's use of 'we' throughout the volume serves to emphasize the working relationship which needs to exist between the speech therapist and the other members of the orthopedic staff. In the opening part of Chapter 4 she indicates that the action poems 'were arranged jointly by the writer and a physiotherapist of the hospital staff.'

There are five chapters in the book: Etiological Factors Underlying Speech Defects (twenty pages), Speech Therapy Applied to Handicapped Children (thirty-three pages), Speech Clinical Methods (ninety pages), Action Exercises (forty-one pages), and Research Studies of Fifty-Three Cases Treated in the Speech Clinic During an Eight-Year Period (twenty-three pages). The Appendix has a fifteen-page discussion of Personality Measurement and Vocational Guidance. The bibliography lists approximately eighty references.

The chapter on Speech Clinical Methods contains many exercises and procedures which will undoubtedly be helpful to any speech therapist regardless of his philosophy or area of specialization. Typical case-history outlines, speech-measurement rating forms, articulation tests, suggestions for the family, methods of lesson preparation, exercises for breath control, articulation and voice lessons, stuttering methods, and special speech projects are presented.

Although much stress has been placed on work with children, therapy is planned for use in progression for young children through adolescence and adulthood.

This book is the result of years of experience and research on the part of the author, who is well-known for her pioneering work, her years of successful teaching, and for her many articles and books. Although several books have been published on speech therapy for the cerebral palsied child, *Speech Therapy for the Physically Handicapped* represents the first publication, so far as this reviewer knows, dealing with the speech problems of all types of orthopedically handicapped children and adults. Dr. Hawk's volume should be a real contribution to anyone who works with multiple-handicapped children.

RUTH BECKY IRWIN,
The Ohio State University

TEXTBOOK OF ABNORMAL PSYCHOLOGY. By Carney Landis and M. Marjorie Bolles. (Revised edition). New York: The Macmillan Company, 1950; pp. x+634. $5.00.

The authors maintain the basic approach used in the 1946 edition. We continue to assume an eclectic point of view. We further assume that psychology is a basic science 'standing between the biological and social sciences' (p. vii). The book is divided into five sections: Orientation, Varieties of Abnormality, Explanations, Psychopathology, Diagnosis and Therapy. The language used is as simple and direct as is consistent with the subject matter. There is a glossary at the end which might have been made more useful had diacritical marks been inserted.

Speech is considered in connection with brain disorders, organic damage, deafness, schizophrenia, spasticity, and stuttering. With the exception of stuttering, it is described as an accompaniment of the disorder. This is to be expected. Five pages are given over to a discussion of stuttering. The authors say: 'No matter what its cause may be, stuttering is a handicap which is based on a disorder in the rhythm of verbal expression. Stuttering is associated with personality deviations, some of which seem to be unusual or abnormal' (p. 75). There are four main divisions in their discussion. Some Established Facts About Stuttering is based on Bender's book, *The Personality Structure of Stuttering;* Symptoms of Stuttering is

based on Travis' *Speech Pathology;* Influence of Stuttering on Personality is largely derived from Johnson's publications The Influence of Stuttering on Personality and *Because I Stutter;* and Theories of the Nature of Stuttering comes from Hahn's *Stuttering: Significant Theories and Therapies.* Of these five publications, only one came out within the past ten years. Although the references are of recognized worth, the reviewer finds it difficult to believe that the large body of research on stuttering completed within the last decade does not contain some material which could have profitably been utilized. It should, however, be remarked that Landis and Bolles recognize that stuttering plays a part in the development of personality deviations. Speech people will welcome the acceptance of this view.

Ten pages of the book are devoted to a discussion of the impairment of hearing. In general, these deal with the psychology of the loss. Some interesting comparisons are made between the reactions of the deaf and the blind to their handicaps. While individuals whose primary interest is in the field of hearing could wish for a more thorough discussion of the subject, the authors have dealt more adequately with this problem than with that of stuttering.

Pictures, graphs, and tables are used throughout the book. The paper, printing, and workmanship are good.

ELDON K. JEROME,
West Virginia University

HOW TO OVERCOME STUTTERING. By George Wilton. New York: Harper and Brothers, 1950; pp. xvi+168. $2.50.

Dr. Voorhees in his foreword describes his observations of the actual speech therapy illustrated by this little book: 'When I first saw a large group of people lying silently in steamer chairs in a darkened room I felt that the method had been carried too far. The stillness, save for the lowered, almost occult voice of the instructor, was uncanny, and one almost expected to hear the banging of doors, the ringing of bells, and the weird incantations of the typical spiritual seance.' Dr. Voorhees goes on to state that his impression was wrong and that the end was justified by the means.

To most modern speech therapists this tract, with its evangelistic exhortations to be calm, to relax, to be unafraid, to affirm one's faith, to worship the Method and the Master, will sound like a ghost from their profession's unhappy past. The truly curious may practice the thought control of page 163 or the relaxation ritual entitled The Bowl of Rose Leaves on page 109, but most readers will not get much farther than The Priceless Affirmation on page 71.

The book should appeal to those interested in the history of stuttering therapy.

C. VAN RIPER,
Western Michigan College

ORAL READING. With Particular Attention to the Problem of Inflection. By Tyson V. Anderson. Kansas City: The Placentium Press, 1949; pp. 127. $3.00.

This volume opens with a consideration of The Liberating Rules, eleven in number. The first is 'Read as though the words and thought were your own and you were speaking extemporaneously,' and the last 'Forget all the above rules and simply read with a great *earnestness* and a great *sincerity*.'

The second section introduces the student to oratory and the so-called 'scale method.' This is a six-line scale which provides five pitches, 'the five *spaces between* the lines.' The top and bottom pitches, says Tyson, will be found to be *'very definite and easily determinable. Five* spaces allow for a *mid-pitch* which is practically as definite and easily determinable as the top and bottom pitches. That leaves only the next-to-top and next-to-bottom pitches.' Lincoln's Gettysburg Address is then shown on the 'scale' as a guide to the student.

Other parts of the book consider Poetry—Things Beautiful, dramatic, humorous, 'appealing' poetry, and reading of the Bible. The 'scale method' is used throughout.

THEODORE G. EHRSAM,
New York University

LEAVE YOUR LANGUAGE ALONE. By Robert A. Hall, Jr. Ithaca, New York: Linguistica, 1950; pp. ix+254. $3.00.

All too many teachers of language and literature start and end—their teaching careers half prepared. The high school teacher of French may be highly successful in translating French literature into a sort of English, may have a nice collection of French songs and photographs of the French countryside, and be utterly unable to carry on a simple conversation in French with a native Frenchman. A newly fledged teacher of high school English may be full to overflowing with Shakespeare, Matthew Arnold, and methods of teaching English, and be completely unable to cope with the rhetorical principles exemplified in

Burke's Speech on Conciliation, the oddities of pronunciation favored by the New York State Board of Regents, or the school of superintendent's rules for the use of *should* and *would*. The instructor in freshman composition in college is likely to have rather more Shakespeare and Matthew Arnold, rather less training in formal educational methods, and at least one obscure poet in whom he has specialized. He may be familiar with the latest critical opinions about Gerard Manley Hopkins, but his knowledge of English grammar and English speech may very well consist of half-remembered 'rules' from his own freshman, or even high school, days.

The last quarter-century has produced a considerable body of reliable information about the facts of English, facts which, unfortunately, have not seeped down very far into the educational system or into popular consciousness, but which are available in the writings of Leonard Bloomfield, J. S. Kenyon, C. C. Fries, the newer dictionaries and critical grammars, and in Professor Hall's lively and useful popularization which forms the subject matter of this review. There are, to be sure, plenty of popularizations of English on the market. Most of them, unfortunately, consist largely of grammatical statements which may have been true in the eighteenth century, exhortations about pronunciation which may have been true in the nineteenth, and a considerable number of statements which, like the ever-present distinction between *shall* and *will*, were never true in the first place. Professor Hall's laudable object is to counteract some of the nonsense, present a minimal supply of working fact, and inculcate an objective respect for the language we use throughout our waking hours.

After an introductory section devoted to the establishment of basic principles and points of view, the author devotes the second section to the descriptive analysis of language in terms of system, sound, and form, all of it simple enough for the freshman English instructor and the dramatics coach to follow. To discover that Chinese and Hungarian speakers say the equivalents of 'two book' where the English speaker repeats the idea of plurality in 'two books' may even provoke a few wholesome doubts that one's native language necessarily represents the highest peak of logic and efficiency attainable.

The third section, covering meaning, regional variation, and historical change, should do much to offset the smug complacency of the all-but-spoken attitude: 'I speak English; you speak a dialect.' The fourth section—What We Can Do About Language—offers many practical suggestions for the teacher, particularly in the newer methods of teaching foreign languages. Two appendices complete the book: a short critical bibliography and a short list of phonetic symbols for common non-English sounds.

The book is thus at once authoritarian and anti-authoritarian. Authority is to be found in the language itself, not in Grammar A, copied from Grammar B, copied from Grammar C, whose author borrowed a rule from Latin or dreamed one up to suit his own sense of logic or esthetics. For the doctrine of correctness substitute the doctrine of social acceptability: Gladstone will more effectively gain the private ear of Queen Victoria if he sounds less like the main speaker at a public meeting: Joe Doaks will sell more endowment policies if he forgets about his painfully acquired Orson Welles style; Mrs. Smith will more effectively participate in the P. T. A. panel if she doesn't mimic Mrs. Astorbilt.

On the whole, the speech teachers come off pretty well after all this. We have been training our embryo speakers these many years to analyze their audiences, and most of the old-time elocutionists have been exiled to the outer darkness of the radio studios and catch-penny dramatic schools. The Speech teacher knows too, and perhaps more immediately and vividly than Professor Hall, that the transition from Clark Street to Michigan Avenue, from Second Avenue to Fifth, necessitates a change in the norms of speech; that the speech of the garage mechanic, socially acceptable in the garage, is not necessarily acceptable in the consulting room or the board room. Many English instructors, on the other hand, have yet to learn that not all speaking and writing is belletristic.

Despite its title, *Leave Your Language Alone* presents much that is positive: analysis of language in system, sound, form, meaning, history, and geographical spread; not only in terms of English, but in comparison with other languages which often proceed on quite different assumptions from those which we unconsciously accept as the unchanging laws of the Medes, Persians, and Anglo-Americans. All this on the objective plane, and in terms which the non-technically-trained reader can follow with normal patience and intelligence. It is to be hoped that the book will have wide effect.

C. K. Thomas,
Cornell University

FREDERICK DOUGLASS. By Benjamin Quarles. Washington: The Associated Publishers, Inc., 1948; pp. xi+378. $4.00.

Students of American public address will welcome this definitive biography of Frederick Douglass, who, in the eyes of his nineteenth-century contemporaries, constituted 'one of the greatest phenomena of the age.' Born in slavery, Douglass made his escape from bondage to become the 'prize exhibit' of the anti-slavery societies. After an education in what he facetiously referred to as the 'Massachusetts Abolition University: Mr. Garrison, president,' Douglass became by turn lecturer, author, editor, government official, and diplomat. His activities as a reformer brought him acquaintanceship with the most important personalities of the anti-slavery, temperance, and women's rights movements: John Brown, William Lloyd Garrison, Stephen Foster, Wendell Phillips, Gerrit Smith, Elizabeth Cady Stanton, Lucy Stone, Harriet Beecher Stowe, Theodore Tilton, Victoria Woodhull, and others popularly represented in the press of the day as 'altogether a most long-necked, grim visaged, dyspeptic, Puritanical, nasal-twanged agglomeration of isms.'

In this biography, the author, Professor Benjamin Quarles of Dillard University, has given appropriate attention to Douglass as a speaker. He points out that Douglass first achieved prominence because of his ability on the anti-slavery platform, and that it was this ability which sustained his popularity in the abolition movement. 'Douglass,' reported one observer, 'made color not only honorable but enviable.' Indeed, he was an impressive figure. 'His head,' said a Concord, New Hampshire, editor, 'would strike a phrenologist.' His voice was 'highly melodious and rich'; his mimicry was 'unsurpassed.' Though he spoke without notes or manuscript, he was described as having 'wit, argument, sarcasm, pathos,' and imagery that was 'vivid—often gaudy.' According to John A. Collins in his *Tenth Annual Report* to the Massachusetts Anti-Slavery Society, Douglass spoke in 'upwards of sixty towns and villages' during his first three months as an anti-slavery lecturer. For exercising these talents, Douglass received $56.76 a month from the Society.

Dr. Quarles' purpose is to portray Douglass against a backdrop of the social, political, and economic events of the period. He succeeds in giving a balanced, objective evaluation of the part Douglass played on this crowded canvass. So excellent a biography deserves a more attractive format; but the well-documented text, abundant source material, useful bibliography, and complete index make this volume worthy of Frederick Douglass—the distinguished orator who justly can be called 'the most prominent Negro of the nineteenth century.'

ROBERT GRAY GUNDERSON,
Oberlin College

A RHETORIC OF MOTIVES. By Kenneth Burke. New York: Prentice-Hall, Inc., 1950; pp. xv+340. $5.00.

More than a decade ago Kenneth Burke set for himself as ambitious a task as has ever been undertaken by a critic. Mining the claims originally staked out in *Permanence and Change* (1935), he proposed to develop a coherent system for analyzing human thought as it is manifested in the processes of symbolic communication.

With the publication of *A Grammar of Motives* (1945) and the present *A Rhetoric of Motives*, Mr. Burke's project is now two-thirds completed. Still to appear is an additional volume, *A Symbolic of Motives*.

While each of these works is in a sense independent, it also makes an important contribution to the whole, the *Grammar* developing in a 'dramatist' terminology those 'resources of placement and definition common to all thought' (act, agent, scene, means, and purpose), the *Rhetoric* dealing 'with the possibilities of classification in its *partisan* aspects,' and the *Symbolic* proposing to treat of 'unique individuals . . . each [as] a separate universe of discourse.'

As the 'key term' for his *Grammar* Mr. Burke advanced the concept of 'substance.' In the realm of rhetoric, he finds that its nearest equivalent is 'identification' ('consubstantiality'). For, in its essence, the rhetorical situation is an outgrowth of the twin conditions of 'estrangement' and 'unity.' It arises when 'individuals are at odds with one another, or become identified with groups more or less at odds with one another,' and its culmination is the successful 'bridging' of differences—the creation of a state in which 'division may be idealistically [mystically] buried beneath a terminology of love.'

'Estrangement,' as Mr. Burke sees it, is something deeper than the divisiveness growing out of socially inculcated class differences. Underlying these is a 'generic divisiveness which, being common to all men, is a universal fact about them, prior to any divisiveness caused by social classes.' 'In partuition,' he declares, 'begins the centrality of the nervous system. The different

nervous systems, through language and ways of production, erect various communities of interests and insights, social communities varying in nature and scope.'

Balanced against 'estrangement,' however, are preconditions for 'unity.' The occasion for rhetoric arises neither out of 'pure identification,' nor out of 'absolute separateness.' 'But put identification and division ambiguously together, so that you cannot know for certain just where one ends and the other begins, and you have the characteristic invitation to rhetoric.'

But why does man habitually choose rhetoric—a symbolic medium—as a bridging mechanism? Burke's answer, as one might expect from a knowledge of his premises, is that he does so because 'Man, *qua* man, is a symbol user.' Rhetoric, as such, 'is not rooted in any past condition of human society. It is rooted in an essential function of language itself, a function that is wholly realistic, and is continually born anew; the use of language as a symbolic means of inducing cooperation in beings that by nature respond to symbols.' 'Pure persuasion' is an absolute, logically prior to any particular persuasive act. 'It is of the essence of language.'

In short, the condition for rhetoric is diversity and oneness in appropriate combination; its function is to bridge individual and class differences by inducing 'mystifications' of universal agreement and love; its generating principle is 'identification'; and its peculiar potency arises out of the fact that man is by nature a 'symbol user.'

Though the handling is provocative and frequently illuminated by piercing insights, it is obvious that there is not much here that is new. 'Identification,' itself as Burke freely admits, is but an 'extension' or reinterpretation of the traditional 'key term,' persuasion. It is in the application of his basic analysis that Burke makes his major contribution. For by giving 'persuasion' the broader tonality of 'identification,' he is able to discern the rhetorical elements in things customarily regarded as non-rhetorical, thus not only bringing them into a new and more intelligible perspective, but greatly extending the range of rhetoric.

Even the adept cannot fail to find much that is refreshing in his remarks on the rhetoric subtly embedded in the studied anti-rhetoricalism of Marxism, or in his analysis of Carlyle's rhetoric of clothes, Diderot's rhetoric of 'pantomime,' Machiavelli's rhetoric of 'administration,' Castiglione's rhetoric of 'courtship,' and Kafka's rhetoric of 'bureaucracy.'

Pre-eminently a *rhetorica docens* aimed at displaying the contributions of the 'identification' principle to a 'sociology of knowledge.' Burke's book is not without its usefulness as a practical manual. By broadening the scope of our thinking beyond the classical emphasis on 'the element of specific design in rhetorical enterprise,' he shows how the 'false or inadequate terms which [we] may . . . impose upon ourselves, in varying degrees of deliberateness and unawareness' make it possible for the rhetorical motive to 'operate without conscious direction by any particular agent.' Certainly, this concept of the unconscious or 'unspeakable' rhetoric of the 'self' is a major contribution, and opens an area which thinkers in our field have not sufficiently explored. For since the 'selves,' both of the speaker and the listener, are inevitable ingredients in any rhetorical situation, the internal rhetoric of the 'self' is as important as the external rhetoric of social control. Can we meet the challenge here given by writing into our textbooks an adequate account of this phenomenon?

D. E.

THE PEOPLE LOOK AT RADIO. By Paul F. Lazarsfeld and Harry Field. Chapel Hill: The University of North Carolina Press, 1946; pp. ix+158. $2.50.

RADIO LISTENING IN AMERICA. The people Look at Radio—Again. By Paul F. Lazarsfeld and Patricia L. Kendall. New York: Prentice-Hall, Inc., 1948; pp. v+178. $2.50.

In 1945 the National Association of Broadcasters commissioned a study 'to assess the state of health of American broadcasting.' It was rather typical of the orientation of American broadcasters that this study was directed, not at radio, but at 'the radio audience.' The assumption underlying the study was, evidently enough, that radio is all right if enough people think so. This investigation was conducted by the National Opinion Research Center, and the results were analyzed by Paul F. Lazarsfeld, of the Bureau of Applied Social Research.

A year after the publication of this research, entitled *The People Look at Radio*, a similar survey was undertaken, the analysis and interpretation of which was recently published by Lazarsfeld and Patricia L. Kendall under the title, *Radio Listening in America*, or, The People Look at Radio—Again. The study makes use of the familiar sampling technique. A field of about 3500 persons, selected on a basis of sex, age, economic level, educational level,

size of community, and geographic region was studied through the interview method. A great variety of questions, designed to get at audience behavior in relation to radio, motion pictures, magazines, and books, in addition to preferences and judgments about these kinds of communications, was asked. The data derived from these interviews are extensive and are discussed in great detail.

The authors end their discussion on an extremely optimistic note. Radio USA 1947 was in a pretty satisfactory state, they conclude. 'The audience' was, on the whole, content, rather passive, not bringing anything in particular to radio but willing enough to let radio bring what it would to them. There was, to be sure, a certain amount of criticism proceeding from a numerically small but highly vocal group; the authors recommend that broadcasters 'come to terms' with these critics by giving the general public a trifle better fare than 'the audience' would wish, and somewhat worse than many of the critics would demand. They conclude by congratulating the broadcasters for wanting to be kept on their toes 'in such an atmosphere of contentment.'

Basic to this investigation, and to like ones which have dealt with radio, is the concept of the audience as a motivating force, the assumption that 'the audience' makes radio. This assumption implies many corollary activities on the part of broadcasters. We do not, for example, condone suicide or adultery on the air, not because there is anything ethically wrong with these acts, or because they are socially undesirable, but because 'the audience' might take offense. The air waves are inundated with hill billy music, not because the music has any special value, but because 'the audience' is willing to listen to it. Erik Barnouw in his *Handbook of Radio Production* suggests that the American radio arises out of the living problems, the desires and hopes of the living audience, and eventually flows back again into their lives. The present study would qualify that notion. Radio arises out of the broadcaster's conception of 'the audience,' and only rarely out of any general activity. And the broadcaster's concept of the 'audience' is essentially a passive one: in the present study, Lazarsfeld points out that most radio listeners will not so much as give themselves the trouble of finding out what programs are to be presented on the air. Their collaboration is limited to the act of turning on the radio.

But what else can we say of 'the radio audience' according to Lazarsfeld? In the first place, it is both large and heterogeneous: 'The term "mass," then, is truly applicable to the medium of radio, for it, more than the other media, reaches all groups of the population uniformly.' There are apparently various reasons for this, one being that radio is inexpensive and readily accessible. A more interesting explanation is advanced by the authors: 'The second group of media, the movies and radio, require no such skills as do books and magazines.' Of all the media, then, radio seems ideally suited to reach everyone: it costs nothing to turn on a radio, no effort (such as walking or riding to a theater) is required, the ability to read is not necessary; in short, one concludes, little is required of the radio listener except that he be alive. Of no other medium, save perhaps television, can this be said with such complete accuracy.

These notes, then, help to chaarcterize 'the audience' as the present studies depict it and as broadcasters are likely to see it. Now if there is a ratio between this concept of 'the audience' and what is broadcast, what shall we say of present day radio programming? This question is answered at least indirectly in *The People Look at Radio*. Lazarsfeld notes that 'dramatic and musical programs can be, for example, good or poor according to objective criteria. It is this aesthetic level of achievement that is often criticized by experts in the field. Such standards may actually be quite independent of the degree to which th audience enjoys a program.' His shattering conclusion is, 'It is quite inevitable that as the market for the fine arts expands, its product becomes less subtle. This might be the price that is paid in a democratic society in order to achieve the largest possible participation in all spheres of life.' This simple-sounding generalization will bear close scrutiny. In the first place, it relates the term 'fine arts' to the terminology of business, of 'markets' and 'products.' What happens as a result of this marriage? As the 'fine arts' become a successful 'business,' they become less subtle. Apparently, to judge from Lazarsfeld's earlier statement, subtlety must to some extent be equated with the aesthetic quality of a work of art. In short, to turn art into a businss is to debase art. But, the authors add, this may be quite all right, since the whole process is 'democratic.' This curious suggestion opens up new vistas in political thought; the best, the most subtle art must be thought of as essentially aristocratic, since only a few, relatively speaking, can enjoy it fully; whereas the more debased and crude a piece

of work is, the more democratic it becomes.

The authors' concept of the 'social function' of radio ought to be considered in this connection. In the early years of the atomic age, it was no doubt easier to dismiss the aesthetic possibilities of radio than the 'social' implications of the medium. The authors suggest, however, that broadcasters can by no means assume leadership in the discussion of social questions. The 'social function' of radio, in practice, they say, has been to come out boldly in favor of religious and racial tolerance, to support the war effort, etc. In short, where there is an ascertainable public point of view, involving no admitted controversy, the broadcasters are able to support it. But there their participation in public affairs must cease. The motivation seems quite clear; what the broadcaster says originates in what 'the listener' thinks—or rather, since 'the listener' in this sense is a fiction of the broadcaster—in what the broadcaster thinks the listener thinks.

Now it should be clear that the quality of art, or of communications generally, does not of necessity degenerate as its audience expands. It degenerates when the artist, speaker, or writer begins to consider audience size as a measure of excellence for his work. No matter how many millions see *Hamlet* upon the stage, read the *Dialogues* of Plato, hear or read addresses of an Edmund Burke, a Daniel Webster, a Churchill or a Roosevelt, the excellence of these works is not lessened thereby; conversely, if by chance only five frustrated housewives should listen one day to an episode of *Ma Perkins*, or a Lucky-Strike commercial, the innate vulgarity of these performances would not be abated a jot.

If these statements seem somewhat harsh, we may perhaps temper their bite by rephrasing them in the cautious language of *Radio Listening in America*, in which the authors suggest obliquely that they may have entertained somewhat similar notions. They write: 'Progressive leaders in the industry know that radio is a young medium, much too young to have its scope and functions rigidly defined. They also know that the longer radio continues along its present routes, both good and bad, the more likely it is that it may become set in its ways. Changes and innovations may be increasingly resisted; radio may be defined by what is current practice rather than by what is possible. *Far-sighted broadcasters therefore look to the audience for help* in preserving radio's flexibility and receptiveness to change.'

So the broadcaster comes home at last, to look for help from 'the audience,' which his own theology reveals as so content and so passive that the simple business of turning on the radio represents almost the peak of its activity. And here, we may note, is suggested that terrifying master-question which underlies all the 'audience research' conducted by broadcasters: 'Suppose, after all, that the god does not listen? Suppose he does not really care?'

MARTIN MALONEY,
Northwestern University

RADIO AND POETRY. By Milton Allen Kaplan. New York: Columbia University Press, 1949; pp. ix+333. $4.50.

This book is the result of what the author says was a 'six-year search for poetry in radio.' The search took him through libraries, radio stations, warehouses, advertising agencies, government offices, and private homes. He interviewed radio personalities and poets, read uncatalogued scripts, and listened to miscellaneous transcriptions. 'Poetry readings on the air seem to have had a limited appeal,' Mr. Kaplan concludes. He finds that about two hundred verse scripts have been broadcast since McLeish's The Fall of the City in 1937. Poetry written especially for the radio has tended 'to concentrate on the events of the moment,' becoming, in fashion, social documents and political polemics. From a study of numerous scripts, the author learns that the poetic line in radio is very flexible, free verse predominating, tempo being more important than metrics, alliteration appearing more frequently than assonance, and rhyme generally being avoided. He relates the ubiquitous narrator of the radio play to the chorus of the Greek drama and further notes the linking of music with words. He comments on how poems written for printed publication have been adapted for broadcast, and provides a record of the reading and discussion of poetry on the air.

In this very limited field of radio and poetry, Kaplan has worked most diligently and his book fills a substantial gap in our knowledge of one type of radio programming. It was perhaps inevitable that the author, as a resident of New York, would tend to emphasize the programming of New York City stations and the national networks, for the records of the two thousand other stations in the country are too massive and meaningless, even if they were obtainable, to lend themselves to convenient research. Mr. Kaplan has written to the BBC to learn by correspondence what its handling of poetry has been but, through what seems to

be a strange oversight, he has apparently neglected to query the officials of the CBC.

It is most unfortunate that so diligent and painstaking a researcher has seen fit to write his book in a plodding and pedestrian manner. The splendid style he reveals in the Preface is nowhere equalled after page one. Many of the chapters are poorly organized internally and are intolerably burdensome in their succession of quotations, often irrelevant and of no apparent value whatever as evidence, coming, as they often do, from secondary and tertiary sources that command less respect than the author who, from his extensive research, has the right and the responsibility to speak directly to the reader. If sheer quantity of footnotes were a token of scholarship, Mr. Kaplan would most certainly deserve a trophy for achievement. Almost five hundred footnotes are gathered at the end of the book's 260 pages of text. Commonly accepted statements of historical fact and perfectly simple expressions of personal opinion which the author should have the fortitude to state for himself are almost invariably footnoted as the opinions of others, of less reputation than the author. Thus Mr. Kaplan will footnote the statement, '[The radio poet] realizes that words accepted with perfect equanimity in New York will raise eyebrows in Kansas,' (p. 30) but, in a surprising and rare demonstration of courage, he goes on to say, 'He knows that what is simple for the lawyer may be gibberish for the farmhand.' Why no footnote here, if one was needed the sentence before? As evidence for the statement that the 'most systematic work in the reading and discussion of poetry' is being done at two Midwestern stations (p. 4), he cites, one supposes as proof, letters from the program directors of the two stations. The author also shows an undue regard for the principle of communication by repetition. We are told (p. 4), 'Certain readers . . . began to win followings. Ted Malone, Margaret Anglin, Tony Wons, David Ross, and A. M. Sullivan became well-known names in the field.' We are told (p. 193), 'In the early days of broadcasting . . . David Ross, Margaret Anglin, Norman Dey, A. M. Sullivan, Tony Wons, and Ted Malone became well-known readers of poetry on the air.'

At the close of the book, Kaplan includes a useful listing of all the original poetic scripts that he has unearthed, and a magnificent thirty-five page index.

GIRAUD CHESTER,
Queens College

TRAINING THE LOCAL ANNOUNCER. By Samuel B. Gould and Sidney A. Diamond. New York: Longmans, Green and Company, 1950; pp. xiii+201. $2.50.

RADIO DRAMA ACTING AND PRODUCTION. By Walter Krulevitch Kingson and Rome Cowgill. (Revised edition). New York: Rinehart and Company, 1950; pp. 373. $3.25.

Training the Local Announcer is, in the words of the authors, 'an effort to approach as practically as possible the problems facing the young announcer about to step into his first professional position.' It is the conviction of the writers that nine out of ten of the young men intent on announcing careers will find their first positions in small local stations. Thus, the plausible conclusion that an announcing textbook should focus its attention on the training of local announcers.

The problem in creating such a book is that small station announcers are frequently jacks-of-all-trades. Besides announcing all kinds of local programs, they are often expected to edit news, write continuity, operate consoles and turntables, produce programs, act in occasional studio productions, serve as sound effects technicians, record on tape, accompany salesmen for talks with prospective sponsors, greet visitors to the station, and perform any one of numerous other functions. Thus the training of local announcers is a subject almost as wide as radio itself, certainly much wider in scope than the training of a network specialist who restricts his activities to a given type of announcing and is never called upon to perform in other capacities.

Here is the crux of the problem faced not only by the authors of the textbook but by all who teach courses in radio announcing. Which of all of these many requirements for the local announcer should a course or text in announcing seek to satisfy?

The authors' answer to that question is the inclusion of advice and comment on almost every phase of the local announcer's work. Thus, they begin in Part 1 with an introductory chapter discussing the announcer's functions, qualifications, and compensation. They then proceed in Part 2 to offer general hints on handling such tools of the trade as microphones and scripts. Part 3 is devoted to a general discussion of voice and articulation. Part 4 to the announcer's interpretation, and Part 5 to a discussion of the announcer's role in each of the program types.

While a beginner may find this overall treatment helpful as an introduction to the field, the

question might well be raised as to whether in a relatively brief book it is practicable to offer advice and comment on the complete range of activity of the local announcer. Six pages of comment on how to produce a dramatic show are not likely to transform the announcer into a director. Similarly, in several other areas the urge to cover the whole range of possible activity has compelled the authors to compromise as regards the scope of the treatment. This is especially evident because in the material which they do include the authors seem to know whereof they speak and show a considerable insight into the problems faced by the local announcer. Their comments and suggestions, though often brief and cursory, are almost invariably practical, as are the drills and exercises at the end of each chapter. It is likely that the book will be adopted as a text principally in those colleges and universities where the announcing course has a limited number of complementary radio courses and where the aim is a broad non-technical approach rather than a more complete and specialized emphasis.

Radio Drama Acting and Production is a revised edition of *Radio Drama Production* first published in 1946. Its principal innovations are the inclusion of a new section on Fundamentals of Radio Acting, the expansion of the acting exercises, the addition of several new short plays, and a chapter on documentary drama. The inclusion of the material on acting and the expansion of the acting exercises will be especially welcome to the many institutions which have seen fit to combine their treatment of radio acting and production in a single course.

The new volume is divided into six sections: a discussion of radio acting and a companion section on acting and production exercises, then a discussion of radio directing followed by episodes for advanced acting and direction. Part 5 consists of four radio plays which as before are of different types, and the final section is a useful appendix containing suggestions for holding auditions, studio sign language, script editing, advice for directors, a list of sound effects, and recorded music suggestions and sources.

The authors have had considerable experience in the academic as well as the practical approach to the writing and production phases of broadcasting. As a result this volume is not a mere compilation of scripts for use in class, but a practical teaching tool. The scripts are presented in regular script form with perforations that permit the pages to be detached for class use, and each exercise contains helpful production and interpretative hints. The exercises begin with basic techniques and increase in difficulty until the student is ready for the four fifteen minute scripts at the end. The book will not doubt continue to merit the attention of those seeking a practical text for the elementary course in radio acting and production.

JOHN B. ROBERTS
Temple University

BRIEFLY NOTED

THE INFLUENCE OF THE GROUP ON THE JUDGMENTS OF CHILDREN. By Ruth W. Berenda. New York: King's Crown Press, 1950; pp. 86. $2.25.

Graphs, tables, and notes on an experimental study.

AMERICAN LABOR UNIONS. Organization, Aims, and Power. Compiled by Herbert L. Marx, Jr. The reference Shelf, Vol. 21, No. 5. New York: The H. W. Wilson Company, 1950; pp. 240. $1.75.

UNIVERSITY DEBATERS' ANNUAL, 1948-1949. Reports of Debaters and Other Forensic Activities of American Colleges and Universities During the Academic Year. Edited by Ruth Ulman. New York: The H. W. Wilson Company, 1949; pp. 347. $2.50.

The thirty-fifth volume in this well-edited series contains an unusually stimulating collection of intercollegiate debates and discussions. Of especial interest is a report of an experimental type cross-question debate which provides for direct audience participation during the examination period.

THE HUMAN USE OF HUMAN BEINGS. By Norbert Wiener. Boston: Houghton Mifflin Company, 1950; pp. 241. $3.00.

Advancing the thesis 'that society can only be understood through a study of the messages and the communication facilities which belong to it,' Wiener applies the principles of cybernetics to an analysis of current social and political problems.

IDEAS AND MEN. The Story of Western Thought. By Crane Brinton. New York: Prentice-Hall, 1950; pp. 596. $6.00.

Has an interesting section on rhetoric as a discipline in classical and medieval education.

ON THE USE OF DEFINITE ARTICLE WITH 'NOUNS OF POSSESSION' IN ENGLISH. By Arthur Ahlgren. Uppsala: Appelbergs Boktryckeriaktiebolag, 1946; pp. xv+221. No price.

An inaugural dissertation presenting 'the main facts connected with the use and history of the *definite article* before certain nouns denoting parts of the body, mental faculties, articles of clothing and other personal belongings, where otherwise, in the majority of instances, a *possessive adjective* is found in English.

STUDIES ON THE ACCENTUATION OF POLYSYLLABIC LATIN, GREEK, AND ROMANCE LOAN-WORDS IN ENGLISH. With Special Reference to Those Endings in *-able, -ate, -ator, -ible, -ic, -ical,* and *-ize*. By Bror Danielsson. Stockholm Studies in English, III. Edited by Frank Behre. New York: Stechert-Hafner, Inc., 1948; pp. xvi+644+6. No price.

A detailed study, with historical survey and word lists.

THE TRAGICAL HISTORY OF DOCTOR FAUSTUS. By Christopher Marlowe. Edited by Paul H. Kocher. New York: Appleton-Century-Crofts, Inc., 1950; pp. xix+61. 35c.

THE WOULD BE INVALID. By Molière. Translated and edited by Morris Bishop. New York: Appleton-Century-Crofts, Inc., 1950; pp. ix+79. 35c.

These editions, part of the Crofts Classics series, present, in addition to the text, introductions, important dates in the authors' lives, and selected bibliographies.

DECISION THROUGH DISCUSSION. A Manual for Group Leaders. By William E. Utterback. (Third edition). New York: Rinehart and Company, 1950; pp. vii+51. 50c.

Intended primarily for the leader of informal round table discussion groups, this widely used manual also contains much that will be of value to the participant, and treats briefly the problem of adapting discussion to larger groups.

HOW TO DEBATE. By Harrison Boyd Summers, Forest Livings Whan, and Thomas Andrew Rousse. (Revised edition). New York: The H. W. Wilson Company, 1950; pp. 316. $2.75.

A practical 'grass roots' manual, written for the novice, and frankly stressing the 'contest' and 'game' aspects of debate.

Suitable for either the high school or college level.

HOW TO CONDUCT A MEETING. By John Q. Tilson. With a foreword by Herbert Hoover. New York: Oceana Publications, 1950; pp. 64. 50c.

A condensation of the author's *Manual of Parliamentary Procedure*. (See review by J. J. Auer, QJS, 35 (October 1949), 388-9).

BRITISH SOCIALISM TODAY. Compiled by Julia E. Johnsen. The Reference Shelf, Vol. 22, No. 1. New York: The H. W. Wilson Company, 1950; pp. 287. $1.75.

IN THE PERIODICALS

GIRAUD CHESTER, *Editor*

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RHETORIC AND PUBLIC ADDRESS

BETH, LOREN P., Monmouth Literary Societies, *Journal of the Illinois State Historical Society*, 43 (Summer 1950).120-136.

The story of Monmouth College's literary societies is added to the history of literary societies in America.

BROWN, IRA V., Lyman Abbott: Christian Evolutionist, *The New England Quarterly*, 23 (June 1950).218-231.

A discussion of the great preacher's opinions on evolution.

CAMPBELL, C. A., The Claims of Reason, *Philosophy*, 25 (April 1950).114-133.

A famous philosopher gives students of reasoned discourse a provocative discussion of the claims of reason in modern life.

CHENOWETH, EUGENE C., Bearing the Affirmative Burden, *Speech Activities*, 6 (Summer 1950).51-2, 85.

A director of debate discusses the obligations of an affirmative team in modern contest debating.

COPELAND, THOMAS W., Problems of Burke's Letters, *Proceedings of the American Philosophical Society*, 94 (25 August 1950).357-360.

Students of Burke are aided in their research by a discussion of the problems of Burke's letters.

EHNINGER, DOUGLAS W., George Campbell and the Revolution in Inventional Theory, *The Southern Speech Journal*, 15 (May 1950).270-6.

'The specific thesis advanced in this paper is that, in addition to other contributions, George Campbell worked what might be regarded as a major revolution in the field of inventional theory—a revolution which swept away the last remnants of an *inventio* that had constituted the supreme achievement of ancient rhetorical thought, and which substituted in their stead the elements of our modern and essentially non-classical view concerning the nature and purpose of this department of rhetoric.'

HARGIS, DONALD E., The Forms of Support, *Western Speech*, 14 (March 1950).18-22.

A report is made of the forms of support used in 442 speeches published in the 1947 and 1948 issues of *Vital Speeches*.

HOFFMAN, ROSS J. S., The Wentworth Papers of Burke, Rockingham, and Fitzwilliam, *Proceedings of the American Philosophical Society*, 94 (25 August 1950).252-6.

A discussion of the recently available private papers of Burke and his principal political friends.

HOWELL, WILLIAM S., Persuasive Utility of the Treason Charge, *The Gavel*, 32 (May 1950).76-7, 86.

Tentative hypotheses are formulated concerning persuaders, persuadees, and the concept of treason to the government of the United States.

JOHNSON, J. R., William Jennings Brian, the Soldier, *Nebraska History*, 31 (June 1950).95-106.

The history of the 'Boy Orator of the Platte' is made more complete by a discussion of Bryan as a soldier and of his political activity during his military career.

KERFERD, G. B., The First Greek Sophists, *The Classical Review*, 64 (April 1950).8-10.

A Greek scholar discusses the original definition and uses of the term 'sophist.'

LAZARSFELD, PAUL F., Research, Argumentation and Action in the Media Field, *Journalism Quarterly*, 27 (Summer 1950).263-7.

The writer discusses the ever baffling problem of the relation between research, argumentation and action.

MOFFETT, WALLACE B., Mark Twain's Lansing Lecture on *Roughing It*, *Michigan History*, 34 (June 1950).144-170.

The background, evaluations and sidelights of the Lansing lecture are given. The complete text of the speech is included.

NIXON, RAYMOND B., Just Human: A lecture by Henry W. Grady, *The Emory University Quarterly*, 6 (June 1950).65-83.

The notes by Professor Nixon and the complete text of Grady's famous lecture are fitting reviews of the life and influence of this man whose centennial is being observed this year.

SWANSON, CHARLES E., James Jenkins, and Robert L. Jones, President Truman Speaks: A Study of Ideas vs Media, *Journalism Quarterly*, 27 (Summer 1950).251-262.

The authors report a study designed to answer the following questions: When a President of the United States makes a major speach, which has the greater effectiveness in determining what the mass audience receives from it—the ideas the speaker emphasizes or the media by which they reach the audience? President Truman's St. Paul speech of 3 November 1949 provided the material for the investigation.

THISTLETHWAITE, DONALD, Attitude and Structure as Factors in the Distortion of Reasoning, *The Journal of Abnormal and Social Psychology*, 45 (July 1950).442-458.

'Why does some reasoning differ greatly from reality while other reasoning does not? Why does an appropriate isolation of thought from wishes and desires occur in some individuals but not in others? What are the determinants in the psychological field for these differences.' The author reports an investigation designed to obtain data bearing upon these questions.

THOMAS, OTA, Discussion: Let's Have More of it, *The School Executive*, 69 (August 1950).51-3.

The values of training in group discussion are emphasized.

VEATCH, HENRY, In Defense of the Syllogism, *The Modern Schoolman*, 27 (March 1950).184-202.

'In brief, it is the syllogistic forms of inference, and they alone, which lead us to conclusions about the objects of our intentions. In consequence, it is they and they alone which we must rely upon if we are ever to attain a realistic knowledge of things in and through their causes.'

WHITE, EUGENE E., George Whitefield's Preaching in Massachusetts and Georgia, *The Southern Speech Journal*, 15 (May 1950).249-262.

'Contemporary reports indicate that Whitefield delivered the same type of sermon in the same manner in Massachusetts as he did in Georgia. The causes for the difference in his effectiveness in the two colonies were largely predisposing factors beyond his control, although his inability to adapt his behavior and preaching techniques to fit the relatively unfavorable environment in Georgia cost him much potential support.'

ZYSKIND, HAROLD, A Rhetorical Analysis of the Gettysburg Address, *Journal of General Education*, 4 (April 1950).202-212.

A review of Lincoln's famous short talk, viewed as 'an instance of literary genre.'

RADIO AND TELEVISION

ALLEN, TED, Profile of a Bilingual Culture, *United Nations World*, 4 (July 1950).56-8.

'Canadian rādio has reached its present excellence because the people responsible for it have been concerned with raising the cultural level of our people and not with the selling of soap.'

BAREAU, PAUL, Interpreting Economic News on the Air, *The B. B. C. Quarterly*, 5 (Summer 1950).90-5.

'The prepared 10 or 15 minute talk is no doubt the best medium for interpreting economic events to the listener. It allows time to develop an argument, to explain all the fundamental issues that must be understood if the subject under discussion is to be focussed correctly and viewed within the framework of its wider context. Simplicity must be the keynote of such talks.'

CLUCAS, LOWELL M., JR., Piercing the Iron Curtain, *Yale Review*, n.s. 39 (June 1950).603-19.

A highly informative account of the Voice of America and its efforts to pierce the Soviet monopoly over the information received by the Russian people.

CORBETT, THOMAS E., Television for educational Institutions, *Educational Record*, 31 (April 1950).168-78.

'Educational institutions quite literally cannot afford to do without their own educational television stations. Educational television offers a solution to both financial and educational problems.'

Dangerous Thoughts: Zones of Silence I and II, *The Nation*, 170 (27 May, 1950).525; 171 (8 July 1950).39.

'The Zone of Silence is steadily being extended. Writers, artists, commentators are picked off quietly. And this will go on until the radio listener becomes aware of the gathering silence and sends up a shout of protest to shatter the graveyard air of the networks.' A brief review, citing a dozen instances of a spreading movement toward blacklisting of personnel and censorship of certain viewpoints on the air.

FROMAN, ROBERT, The Man Who Comes to Breakfast, *Collier's*, 125 (13 May 1950).28-9, 34-6.

A lively profile of Don McNeill, emcee of ABC's Breakfast Club.

HARNETT, VINCENT W., Rascalry on the Airwaves, *Catholic World*, 171 (June 1950).166-71.

A tirade against radio networks, sponsors, and agencies that hire presonnel listed in *Red Channels*.

HOUSE, FRANCIS, Some Aspects of Christian Broadcasting, *The B. B. C. Quarterly*, 5 (Summer 1950).101-6.

A discussion of programs of church services and sermons by the Head of Religious Broadcasting of the B. B. C.

JOHNSON, J. R., Louisville Uses Low-cost FM Radio, *American City*, 65 (July 1950).76-7.

'The Louisville Free Public Library radio station WFPL has proved itself a success as a useful municipal and educational tool after completing more than four months of broadcasting.'

KLEIN, A., The Challenge of Mass Media, *Yale Review*, n.s. 39 (June 1950).675-91.

'Today we face the most acute need for mass intelligence in the history of the world, yet there is no plan in effect to bring the media of mass communication in line with this vital social need. Now is a strategic time for tackling the problem. A new medium—television—has invaded the field.' A consideration of the movies, radio, and television, and suggested means for achieving better use of their technical potentialities.

MUGGERIDGE, MALCOLM, Reviewing on the Wireless, *The B. B. C. Quarterly*, 5 (Summer 1950).96-100.

'It is perfectly true that reviewing on the air requires special experience and talent and that a good reviewer in the printed word is not necessarily a good reviewer in the spoken word.' A discussion of the problems of book reviewing on the radio.

SMYTHE, DALLAS W., Television and Its Educational Implications, *Elementary English*, 27 (January 1950).41-52.

'The advent of television portends profound changes in our civilization. A new evaluation of educational uses of all methods of communication is required, resting on an awareness of the potential and the problems presented in TV.' A comprehensive review of TV facts, prospects, and effects, commercial TV programming, and educational policy implications.

STIX, THOMAS L., Television—That Vulgar Art, *American Scholar*, 19 (July 1950).356-8.

A spirited defense of American television programming practices against charges of cultural shortcomings voiced by R. W. Emerson, *secundus*, in a prior issue, followed by an equally spirited rejoinder.

TSCHANNEN, LANCE, Swiss Radio System Regional, Lingual Diversities, *Journalism Quarterly*, 27 (Spring 1950).193-7.

'The Swiss Broadcasting Corporation, a nonprofit public service organization, is a confederation of radio societies representative of the various cultural groups within the federal republic. Listeners support the broadcasting system through license fees, and the service is free from domination by the government.'

TV: Who's Afraid? *Fortune* (July 1950).55-8.

'TV has not yet found itself—what it is and what it can do. . . . TV is threatening, stimulating, shaking down, stirring up several sizeable industries.' An informative article on TV's present and projected effects on radio, movies, and publishing.

WADE, ROBERT J., The Television Scene, *Theatre Arts*, 34 (August 1950).19-21.

Television scene designers, working in a 'rapidly developing and expanding mass entertainment medium' have nevertheless been able to resist 'industrialization' and preserve their individual artistry.

WEISS, HAROLD, Television and the Educational Theatre, *Player's Magazine*, 26 (March 1950).180-2.

The author considers some of the practical problems confronting the TV drama director: rehearsal time, royalty, decor, make-up, lighting.

YOUNG, JAMES R., Understanding Radio News: The Effect of Style, *Journalism Quarterly*, 27 (Winter 1950).19-23.

The experiment reported is a continuation of a general study of listenability begun at Ohio State University. Mr. Young concludes 'that listenability, like readability, cannot be determixed by formulas alone.'

DRAMA AND INTERPRETATION

ARROWSMITH, WILLIAM, Notes on English Verse Drama: Christopher Fry, *Hudson Review*, 3 (Summer 1950).203-16.

A less explicitly theatrical criticism for modern verse drama is needed. At the moment, there is nothing of the sort. Rather, the worst kind of impressionism prevails without service either to audiences, actors, or dramatists. Arroowsmith seeks to repair this situation, at least for one author, by attemptnig an analysis of Fry's work, more especially as he is related to Eliot.

BARTON, LUCY, Appreciating Costume, *Theatre Time*, 2 (March 1950).99-102.

'In the theatre the arts meet; therefore to understand theatre and to appreciate it fully one should be able to recognize the contribution of each art to the whole art form, which is the production of a play, by actors, before an audience.' The author discusses the relation of costuming, as a branch of visual art, to the art form as a whole.

BENTLEY, ERIC, An American Theatre Critic (or the China in the Bull Shop), *Kenyon Review*, 12 (Winter 1950).138-47.

Bentley describes a critic of imposing stature, Stark Young, upon the occasion of Young's retirement from journalism. 'The taste and intelligence I have tried to describe would amount to much less if they were not informed by such innocence, such a joy, and such love. At any rate they would not amount to Stark Young.'

BENTLEY, ERIC, Ibsen: Pro and Con, *Theatre Arts*, 34 (July 1950).39-43.

A thought-provoking debate with both sides essayed by one of our leading scholars on the prevailing contention that as a playwright for the contemporary theatre Ibsen is as 'dead as cold mutton.'

BOAS, GUY, Lytton Strachey—Dramatic Critic, *English*, 8 (Spring 1950).8-14.

Strachey served as dramatic critic on the *Spectator* from November 1907 to February 1909, the period discussed by Boas. What Strachey says of Walkley, Boas concludes, may as well be said of Strachey: 'His views, though they do not bear the impress of the vigour and originality of such a critic as Mr. Bernard Shaw, have the compensating merit of a freer play and a wider relevance. They are devoid of any trace of "parti pris" and one can follow them without the uncomfortable feeling that one is being proselytized.'

BODYCOMB, HAYDN, Getting the Young Actor to Act, *Players*, 26 (April 1950).160-1.

Getting the young high school student to act is a difficult and serious business. Bodycomb offers a solution for some of the basic problems encountered in high school theatre, and discusses the role of the high school director.

BROWN, ALAN L., John Millington Synge (1871-1909), *London Quarterly*, (January 1950).44-9.

Brown writes a tribute to one of the outstanding dramatists of this century and, as he believes, 'the first dramatist writing in English since the end of the Jacobean Period in whose work dramatic and poetic elements achieved true union—each strengthening and fully expressing the other. He gave afresh to the English stage a sense of majesty and an effective dramatic vision of the beauty, the pathos, and the comedy of human life.'

BURR, EUGENE, Make Like a Teacup! *Theatre Time*, 2 (May 1950).132-4.

This is a warning to all who seek stage careers and especially to those who attend drama schools. Several classes of schools are discussed as well as the methods under which they operate. Burr attempts a realistic picture in order to modify the enthusiasm of the stage-struck adolescent.

KASS, ROBERT, Casein for Scenery, *Players*, 26 (May 1950).192-3.

Casein has been recommended in place of traditional scene paints for use in educational theatre. Kass explains the use of casein and the benefits to be derived from it.

RATTIGAN, Terence and G. B. Shaw, The Play of Ideas, *Theatre Arts*, 34 (August 1950).14-7.

Rattingan has written an attack on the Shavian and post-Shavian belief in the 'superiority of the play of ideas over the play of character and situation.' He claims that it is misguided and old-fashioned. Shaw sped his answer with a typical rebuttal and a brief look at history.

SEMPLE, LORENZO, JR., The Passionate Businessman, *Theatre Arts*, 34 (June 1950).44-7.

Semple discusses Harold Clurman's position in the modern theatre, and, in the form of an imaginary interview, he presents Clurman's estimate of the theatre of the mid-century. The interview is imaginary only in the sense that one cannot discuss the theatre with him in such an orderly manner, for where his enthusiasms are concerned his speech confounds transcription.'

TRIEBEL, L. A., Sixteenth-Century Stagecraft in European Drama: A Survey, *Modern Language Quarterly*, 11 (March 1950).7-16.

European stagecraft in the sixteenth century has formed the subject of ever-increasing interest and discussion since Gaedertz's discovery at Utrecht in 1888 of the now famous copy of the De Witt drawing of the Swan theatre in London (1596). Triebel has done the average teacher the service of attempting a thumbnail survey of some of the scholarly discoveries in this field both in England and on the Continent.

LANGUAGE AND PHONETICS

BRAY, ROSE ALTIZER, Disappearing Dialect, *The Antioch Review*, 10 (Summer 1950).279-288.

The speech of the mountaineer, particularly the Appalachian resident, is fast approaching the American norm. His deviations are not evidence of ignorance, but of anachronism. The author traces the modern hillbilly pronunciations and idioms back to the times of Queen Elizabeth and even Chaucer. 'What seem to be his grammatical errors may be shown to have been the correct idioms of the time when he retired into his mountain fastness.'

BROWN, LLOYD L., Words and White Chauvinism, *Masses and Mainstream*, 3 (February 1950).3-10.

The author discusses the great lexicon of words that designate in a derogatory fashion the concept 'negro.'

DARLAND, D. D., Corrupt Words, Perilous Teaching, *Nation's Schools*, 45 (March 1950).45.

The implication of 'corrupting' the meanings of words and phrases may have serious and far-reaching consequences if the meaning is corrupted with design. Deliberate attempts at discrediting phrases such as: 'promote the general welfare,' 'secularism,' etc. are designated as examples.

DUFFUS, R. L., Clues to and Understanding of John Bull, *The New York Times Magazine*, (20 August 1950).15ff.

Despite the fact that there are a number of British dialects, their cadence, song, or tune is never like ours. British English is not our mother tongue any more than French is. Not only is the language of the Briton foreign, but his manners and habits are foreign to Americans. To recognize these differences is to begin to understand each other better.

GRABO, CARL H., Rhetoric for Rhetoricians, *New Mexico Quarterly*, 20 (Summer 1950).225-232.

An examination of some of the newer criticism puzzles the author. 'Why is it that rhetorical theory is so little intelligible . . . Why (does) it display so little of the stylistic clarity which is one of the ostensible aims of rhetorical study. . . .?'

HAGEN, S. N., The Kensington Runic Inscription, *Speculum*, 25 (July 1950).321-356.

The author revives hope that the Kensington Rune Stone is genuine and thus will prove the presence of Scandinavians in Minnesota, c. 1362. The linguistic deductive process in which he has engaged indicates the laborious, painstaking methodology of runology.

HAYAKAWA, S. I., Recognizing Stereotypes as Substitutes for Thought, *ETC*, 7 (Spring 1950). 208-210.

Greater contact with reality aid us to go beyond the stereotype. The result of greater directed experience of the actualities of sight and sound, feeling and motion, and human action, and a deeper sense of 'not-words' will aid better thinking and writing as well as improved ability to deal with the world as a person and a citizen.

Is Language Founded on Class? *The Listener*, 44 (13 July 1950).52-3.

In this unsigned article, Stalin's views on linguistics are examined. The author is astonished at Stalin's reversal of the views of the former autocrat of Soviet linguistics, Nicolai Marr. He analyzes Stalin's pronouncements and marvels at the manner in which Stalin accuses Soviet philologists for not having attacked Marr's

doctrines, considering that previously an attack on Marr would have meant dismissal of the critic—or worse. And now Stalin wants to bring Soviet linguistics back to the Western historic-comparative methods based on study of the regular correspondences in the development of a language.

JACOBS, NOAH JONATHAN, Confessions of a Linguist, *Books Abroad*, 24 (Summer 1950).234-7.

The writer traces his career through the study of linguistics, theology, philosophy, and back to linguistics. For, though 'the essential function of language is communication not incantation,' he concludes 'only through language can we divine nature's masked beauty,' and 'the miracle of sound as it presses toward utterance and breaks forth from the body is, like the nature of man himself, frail but enduring.'

LOMASK, MILTON, A Few Well Chosen Words, *Kiwanis*, 35 (August 1950).36-7.

'The study of languages indicates that a language grows as long as the people who made it grow. That ours is growin like a weed today should be comforting. . . .' The article points out many of the American-made words that are making our language distinctive and divorcing it from British English.

OWENS, ROBERT, Bilingual from the Cradle, *Americas*, 2 (February 1950).30-1.

A child who has been bombarded with a language besides his native American has excellent ability in both languages at the age of five. The parent believes the child's bilingual training has benefited his social and intellectual development for he is at ease with people of all ages and nationalities.

PEI, MARIO A., For a World-Wide 'Second Language.' *New York Times Magazine*, (2 July 1950).14ff.

A plan for the systematic adoption of a world language is set forth. A world commission of qualified linguists to be appointed by the U. N. would choose a language. This would be introduced in the kindergartens of every one of the United Nations, side by side and on a basis of absolute parity with the various native tongues. The author predicts that within 80 years the person not equipped with the International language would be as rare as the illiterate is today.

PERRY, CHARNER, The Semantics of Political Science, *The American Political Science Review*, 44 (June 1950).394-406.

If one sets out to study civilization or social institutions, one is confronted with the fact that the objects to be studied are artificial and their existence and modes of operation are conditioned by systems of language and symbols.

'Any projected study of society which disregards the intricate ways in which behavior is structured by linguistic functions will surely be vain and empty. . . . Language not only orients men to each other but orients behavior to environment and orients men to values.' (A discussion of this paper by Herbert A. Simon, Max Radin, George A. Lundberg, and Harold Lasswell appears on pp. 407-425).

REICHARD, GLADYS A., Language and Cultural Pattern, *American Anthropologist*, 52 (April-June 1950).194-204.

Language should be a means to a better understanding of culture. For unwritten languages, however, the study of vocabulary, usage, and semantics has hardly begun. Using Navaho as an example, the writer shows the difficulties that stand in the way of determining the linguistic knowledge of significant value.

RICHARDS, I. A., Responsibilities in the Teaching of English, *The Harvard Educational Review*, 21 (Winter 1950).36-46.

Basic English is recommended as an effective medium of global communication. The author contends that teaching methods in literature and initial reading should be examined closely to effect changes which might permit the learner to perceive more closely the semantic aspects of English.

SEEGERS, J. CONRAD, Needed Emphasis in the Language Arts, *Education*, 70 (May 1950).559-564.

The author proposes that more attention be paid to two phases of the language arts in the elementary school: *critical reading* and *listening*. Listening is so important for appreciation of the newer media of radio and television. Oral reading should be emphasized both by student and teacher. Along with critical reading, vocabulary development is a necessary adjunct of critical thinking.

SPEECH SCIENCE

BEASLEY AND ROSENWASSER, Determining Factors in Composing and analyzing Speech—Hearing Tests, *The Laryngoscope*, 60 (July 1950).658-679.

The Beasley Differential Speech-Hearing Test is composed of monosyllabic words of the con-

sonant-vowel-consonant type which are divided into low and high frequency words primarily on the energy-frequency characteristics of the consonants. Based on 850 patients, speech test data showed positive correlation trends with a. normal pure tone audiograms, b. pure tone losses at 1000, 1500, and 2000 cycles, and c. the pattern of pure tone loss. Twenty-eight per cent of cases did not conform to these trends.

FOWLER, EDMUND PRICE, The recruitment of Loudness Phenomenon, *The Laryngoscope* 60 (June 1950).680-695.

Fowler carefully defines recruitment and describes six techniques for determining its presence or absence. The paper concludes with twelve summary statements that carefully incompass recruitment and related phenomena. Fowler concludes that the 'tests for "recruitment" are reliable and should be employed regularly and with confidence.'

GLEES, P., and J. COLE, Recovery of Skilled Motor Functions after Small Repeated Lesions of Motor Cortex in Macaque, *Journal of Neurophysiology*, 13 (March 1950).137-148.

The authors report that small lesions to area 4 produced a contralateral paralysis and inability to perform a delicate skilled motor act and that such paralysis was followed by considerable recovery of motor skill. After recovery, area 4 was again exposed. Suggested conclusion: 'the motor cortex does not function as a mosaic but has a tendency when a lesion occurs to act in a less differentiated and more primitive manner.'

JONGKEES, L. B. W., and J. J. GROEN, A Quantitative Analysis of the Reactions of a Person after Loss of the Function of Both Inner Ears, *The Journal of Laryngology and Otology*, 64 (March 1950).135-140.

Emphasizing the importance of quantitative investigations of the function of the vistibular organ, the present paper reports one case with loss of function of both inner ears. Although qualitative experiments gave the impression of a preserved function of the otolithic apparatus with respect to linear accelerations, quantitative investigation found no congruence whatsoever between normal linear sense and the linear sense in the patient.

MARTIN, HAYES, The Incidence of Total Laryngectomy, *The Annals of Otology, Rhinology and Laryngology*, 59 (June 1950).359-363.

The author tabulates the incidence of total laryngectomy for the year 1947 in this country (by cities and states) and for 18 foreign countries. The Unted States total was 846.

MENSH, IVAN NORMAN, Brief Psychological Measures, *The Nervous Child*, 8 (July 1949).349-359.

The recent war increased significantly the demand for abbreviated psychological measures of intellectual and personality functioning. There is now available a wide range of brief instruments for psychological study of intellectual and personality factors, from pre-school to senility and from the mentally defective to the intellectually gifted. Problems of reliability, validity, and practice, warm-up, and transfer effects must still be considered. Only further experimentation can provide answers for these problems. Brief psychological measures show considerable promise.

OTIS, ARTHUR B., WALLACE O. FENN, and HERMANN RAHN, Mechanics of Breathing in Man, *Journal of Applied Physiology*, 2 (May 1950). 592-607.

'Relaxed human subjects were ventilated by a Drinker respirator while the velocity of respired gas flow and the pressure gradient between the mouth of the subject and the inside of the respirator were continuously and simultaneously recorded.' From the data equations were derived that give an approximate description of the human breathing apparatus as a mechanical system, thus permitting estimates of the work of breathing under various circumstances, optimal frequencies of breathing, and mechanical efficiency.

SIMPSON, R. R., Shakespeare on the Ear, Nose and Throat, *The Journal of Laryngology and Otology*, 64 (June 1950).342-352.

Simpson has collected many excellent Shakespearian references to the ear, nose, and throat. Of particular interest, however, is his analysis of the death of Hamlet's father from the standpoint of an otologist. After suggesting authoritative answers to such questions as: would the administration of the poison awaken the victim, what was the poison, how did it kill, Simpson concludes that, except for the Ghost, Shakespeare has produced the perfect crime.

WEVER, ERNEST GLEN, and MERLE LAWRENCE, The Transmission Properties of the Stapes, *The Annals of Otology, Rhinology and Laryngology*, 59 (June 1950).322-330.

The authors report experiments showing that 'in the cat, when the drum membrane and outer ossicles are removed, the oval window and round window routes to the cochlea present differ-

ences both of sensitivity and phase.' Sensitivity effects of this ossicle are slight, being of the order of 9 db. Phase effects are small over the main course of the frequency scale and then become marked for the high frequencies.

WHEELER, D. E., Detection of Noise Susceptible Ears, *Laryngoscope*, 59 (December 1949).1328-41.

Wheeler describes a technique for the differentiation of human ears on the basis of noise susceptibility by testing the magnitude of the threshold shift after exposure to thermal noise.

WILSON, WILLIAM H., Determination of Susceptibility to Abnormal Auditory Fatigue, *The Annals of Otology, Rhinology and Laryngology*, 59 (June 1950).398-405.

Two hundred fifty subjects were exposed to a 2048-cycle fatiguing tone at an intensity of 80 decibels for a five minute period. The threshold for the same ear at 4096 was then taken immediately and at short consecutive intervals thereafter. On the basis of the recovery time, Wilson concludes that 'ears of certain persons are more susceptible to auditory fatigue than are those of others. Ears in which prolonged fatigue is demonstrable are considered to be abnormal.'

THE TEACHING OF SPEECH

BLYTON, GIFFORD, Speech Education in Kentucky, *Kentucky School Journal*, 29 (September 1950).28.

The writer outlines a state program of speech education from the grades through the professions. Although this article was directed to Kentucky's overwhelming deficiency in speech training, it could well be pondered by educators in other 'deficient' states.

BRIELAND, DONALD M., The Psychologist as Speaker, *The American Psychologist*, 5 (August 1950).409-411.

When we report our research in individual papers and when we subject our opinions to the critical evaluation of others, we must recognize the importance of the social context in which the effect of what we say is necessarily determined by how effectively we say it.

BRYNGELSON, BRYNG, Need for Speech Correction—Where Are We Now? *The Southern Speech Journal*, 15 (May 1950).277-9.

Suggestions for advancing the program of speech correction by providing an improved and enlarged curriculum for one who wants to deal with speech handicapped children and adults are outlined here.

CRANDELL, S. JUDSON, Speech and Education, *Western Speech*, 14 (May 1950).3-7.

'. . . . we, as teachers of speech, are too fearful, that we protest too much, that by being so much on the defensive we invite attack. We need to remember that speech has arrived. . . . it has won a place in the sun.'

GRAHAM, W. B., A Ten-Year Experiment Debating at Lewis and Clark High School, *Western Speech*, 14 (May 1950).13.

An attempt to get away from an emphasis on winning decisions and to stress debate and discussion experience for every student who wanted it was made at Lewis and Clark High School. This article explains and defends the system.

ROBB, MARGARET, Trends in the Teaching of Oral Interpretation, *Western Speech*, 14 (May 1950).8-11.

An article dealing with reports of some twenty-one teachers of oral interpretation on trends in teaching that particular phase of speech.

WILSON, C. E., and ALEXANDER FRAZIER, Learning Through Listening—To Each Other, *The English Journal*, 39 (September 1950).367-373.

Suggestions are made here which will help the teacher provide meaningful experiences in which youngsters in the classroom will be able to listen, speak, and to learn from each other. Good listening makes for good speaking and good learning.

WINSHIP, LOREN, Drama and Speech: For Friendly Separation, *Educational Theatre Journal*, 2 (May 1950).134-8.

One of the most commonly accepted subject combinations in education is that of speech and drama. This well-written article explodes the idea that these two fields are virtually the same.

ZELKO, HAROLD P., Debate Training and Human Relations, *Bulletin of the Debating Association of Pennsylvania Colleges*, 16 (July 1950).8-12.

This article discusses the values of debate training, and its limitations, and points to positive ways in which the debater can use the training to better advantage in his relations with people.

———, Speech and Conference Leadership in Training in American Industry, *Personnel*, 27 (September 1950).124-9.

The results of a national survey are shown and discussed with implications indicated for types of training to be conducted. A specific plan for conducting adult speech communications training is given.

———, Speech in Lawyer-Client Relations, *Rocky Mountain Law Review*, 22 (April 1950). 261-272.

This article deals with the varied speech needs and situations in which the lawyer finds himself in his social and professional relations with his clients and public. Suggestions for improvement are indicated with particular attention paid to office counseling.

PSYCHOLOGY AND PATHOLOGY OF SPEECH

BAKWIN, HARRY, Lateral Dominance; Right-and-Left-Handedness, *Journal of Pediatrics*, 36 (March 1950).385-391.

The author discusses the origin of lateral dominance and presents information on incidence of various types of dominance. Training for handedness is described and the problems associated with alteration in lateral dominance are discussed.

BERGER, CLYDE C. and FRANCIS M. GIDEN, The Semantic Reaction of the Adult Cerebral Palsied, *American Journal of Occupational Therapy*, 4 (May-June 1950).102-105, 135.

A semantic analysis is made of the significance of the concept of cerebral palsy. The concept is considered from the point of view of the adult who is cerebral palsied and also from the point of view of the society in which he lives.

BRIELAND, DONALD M., The Psychologist as Speaker, *American Psychologist*, 5 (August 1950).409-411.

Suggestions are given for effective oral presentation of psychological material in the individual paper and in the symposium.

BROWD, VICTOR L., Hearing Reeducation without the Use of Hearing Aids; a Report, Analysis and Interpretation of the Results in Fifty Hard of Hearing Patients, *Archives of Otolaryngology*, 49 (May 1949).511-528.

'Auditory reeducation is an effective therapeutic measure indicated in all degrees and patterns of hearing loss of long standing and in all situations in which an untroublesome level of hearing has not been, or is not likely to be, reached or maintained through other measures. Though generally thought to be a procedure which can be given only with a hearing aid, auditory reeducation may be given effectively with or without a hearing aid. On the other hand, a hearing aid seldom provides a satisfactory level of hearing without auditory reeducation.'

CARHART, RAYMOND, Hearing Aid Selection by University Clinics, *Journal of Speech and Hearing Disorders*, 15 (June 1950).106-113.

'In summary, the author believes that hearing clinics in hospitals and universities should be centers where problem cases can be brought for analysis, guidance, recommendation, and remedial training. In other words the clinic should be a center for advanced study of auditory difficulties. One of the clinic's concerns must be with hearing aids and their use by cases seeking audiological help. The task includes training in adjustment to amplification, as well as the determination of a suitable instrument. . . . Programs for hearing aid selections in clinics will neither win wholehearted support nor accomplish their full good until the role of such programs is most widely understood and until their responsibilities are discharged with full effectiveness.'

ELIASBERG, WLADIMIR G., A Contribution to the Prehistory of Aphasia, *Journal of the History of Medicine*, 5 (Winter 1950).96-101.

The author cites observations which Moses Mendelssohn and other 18th century philosophers made of aphasia cases. The psychological theories of these observers are discussed.

HARDY, WILLIAM G., Clinical Audiology in Public Health and School Health Programs, *American Journal of Public Health*, 40 (May 1950). 575-9.

'The work of audiology is of particular importance at the public health level where both preventive and conservational programs can be administered effectively . . . the prevention of hearing impairment and the conservation of residual hearing are fundamental steps in the health and welfare of a vast number of children who, for better or worse, are tomorrow's citizens. These problems therefore commend themselves to full consideration at the public health level of thought and action.'

NEWS AND NOTES

ROBERT F. RAY, *Editor*

PLANS AND PROGRESS

At Florida State University: The graduate program has been expanded to include curricula leading to the Ph.D. degree in all areas of the department.

Darrel J. Mase has been named Coordinator of the Florida Center of Clinical Services. Dr. Mase has just resigned his position as chairman of the curriculum for training teachers for the handicapped at State Teachers College, Newark, New Jersey. The Florida Center at present consists of a group of clinics which have been coordinated to serve university students and residents in the State of Florida. The clinics include Speech and Hearing, Vocational Guidance, and Mental Hygiene, Reading Laboratory, Adapted and Corrective Exercises and Medical Diagnosis and Treatment. The clinics are being housed in a new $1,340,000 administration building, occupied for the first time in October.

At Memphis State College: A new Department of Speech and Drama was opened in September, with Donald Streeter as head.

At the University of Missouri: The Graduate School has approved the proposal of the Department of Speech and Dramatic Art to offer the master's degree without the writing of a thesis. The new plan calls for a total of at least 32 hours of approved courses in the major and related fields, to be followed by comprehensive examinations. New courses in playwriting and scene design have been approved and added to the curriculum for upperclass and graduate students. Mildred Howard will offer the course in playwriting, and Elmer L. Bladow the courses in scene design. The Department of Speech and Dramatic Art passed an important milestone in its history when in the calendar year 1950 it graduated, through the Graduate School and the University, three doctoral candidates in speech. Nine other students in the department are working toward their doctorates.

At New Jersey State Teachers College: The college is initiating the first speech major in the state of New Jersey this semester. It grew from a speech minor which Montclair has offered for eight years. The major will include thirty-six semester hours of speech courses. Graduates will be certified to teach speech, speech improvement, and to direct dramatics in the public schools of the state. The remainder of the curriculum is in line with the general philosophy of the college which requires two years of general background study in all fields. After four years, the graduate has specialized in one field as a major and minored in another. He then has earned a B.A. degree. The speech minor will be continued for students not desiring to make it their major.

At Pennsylvania State College: A Workshop in Industrial and Business Speech Communications was held September 10-15. The objective of this workshop, the first of its kind, was to develop industrial training directors in some of the skills and methods for conducting practical speech communications training in their own organizations. It was, therefore, in part an instructor-development institute as well as a workshop in solving problems and setting up methods for conducting the training. Some of the companies represented included: Prudential Insurance Company, Standard Oil of New Jersey, Aluminum Company of America, Owens-Corning Fiberglass Corporation, Standard Pressed Steel, American Steel and Wire Company, International Business Machines, and Johnson and Johnson.

The workshop was under the direction of Harold P. Zelko, and was limited in membership to 25 persons. Fee for the intensive week of work was $100, with lodging and meals in addition.

At Whitman College: Beginning this semester, a new plan of separate speech and dramatic art departments was inaugurated at Whitman. Although concentration majors in each field have been given in the past under an English major, both areas will now have full departmental status. Lloyd R. Newcomer, who has been teaching speech at Whitman for the past four years, has been named head of the newly-created Speech Department, and Rodney Alexander will head the Dramatic Art Department.

AT THE UNIVERSITY OF WISCONSIN: Plans have been made to install an audience analyzer in the Department of Speech.

APPOINTMENTS

AT THE UNIVERSITY OF DENVER: Earl E. Bradley has been appointed director of forensics. He completed his doctorate at Northwestern University during the past summer. He assumes the duties of P. Merville Larson who has been named chairman of the Speech Department at Texas Technological College in Lubbock.

AT FLORIDA STATE UNIVERSITY: Four new instructors have been added to the faculty: Roger Busfield, Russell Graves, Rebecca Grimes, and Carl Zerke. Graduate assistants appointed to the staff are: Merrita Domingue, Martha Ann Heath, Edward Kramar, Roberta Love, John Mader, and Marguerite Richard.

AT THE UNIVERSITY OF IOWA: Mrs. Dorothy Myrick Randall, formerly of Stephens College, has been appointed an assistant professor in dramatic art where she will teach costuming. Paul Davee, who received his doctorate in August, has been appointed as assistant professor in dramatic art. John Ross Winnie, formerly on the staff at the University of California at Los Angeles, has been appointed visiting assistant professor of dramatic art and will be in charge of the work in cinematography.

AT LEHIGH UNIVERSITY: Donald C. Mullin, with a master's degree from the University of Iowa, has been appointed instructor in speech and technical director of the dramatic club.

AT MICHIGAN STATE COLLEGE: A. T. Cordray, former chairman of Speech and Dramatic Art at Westminster College, has been named counselor of foreign students at Michigan State, and will serve on the graduate committee of the Department of Speech, Dramatics and Radio.

AT THE UNIVERSITY OF MISSOURI: New instructors include Donald F. Kline, who holds a master's degree from Nebraska; Jerome B. Landfield, M.A. from Stanford; Charles A. Leistner, M.A. from Baylor; and Edward A. Rogge, M.A. from Wisconsin. James R. Hesser is the new clinical recorder, and Sylvia Stecher the new clinical assistant. Lee R. Lovelady has been appointed as technical theatre assistant.

AT THE UNIVERSITY OF TULSA: George Kernodle has joined the Speech Department staff to further expand the graduate work in theatre. Dr. Kernodle formerly taught at the University of Iowa and at Western Reserve University. Jim Randolph has been named director of radio. He succeeds John Keown, who left the department to become a producer for N.B.C. in Chicago. Bob Wells has completed his B.A. and M.A. degrees, and is now serving on the staff as program director of Tulsa University's FM radio station, KWGS.

AT WHITMAN COLLEGE: Dorothy Crutchfield of Catholic University has been appointed to the Speech and Drama staff.

ON THE STAGES

AT CORNELL UNIVERSITY: The Cornell Dramatic club, in its 41st season, is offering: 'Pyramus and Thisbe,' 'A Night at the Opera,' 'Mr. Pim Passes By,' 'The Glass Menagerie,' 'The Vinegar Tree,' 'The Winslow Boy,' 'Happy Birthday,' and 'A Child Is Born.'

AT FLORIDA STATE UUIVERSITY: The Department of Speech and Dramatic Art will offer the following series of productions in the 1950-51 season: 'Ladies in Retirement,' 'Arms and the Man,' 'Family Portrait,' and 'Our Town.'

AT LEHIGH UNIVERSITY: The Mustard and Cheese Dramatic club opened its 66th season with a production of 'Julius Caesar' December 8th in Broughal Junior High School in Bethlehem. More than 100 students participated in the production. On March 4, the Dramatic club will present T. S. Eliot's 'Murder in the Cathedral,' in Lehigh's Packer Chapel, opening 'Religious Emphasis Week,' on the campus. The verse-speaking choir for this production will consist of 35 women from the Lehigh Faculty Women's club and wives of students. For its third production, the club will produce 'The Rivals' in the spring, and a faculty-student production of Gilbert and Sullivan's 'Pinafore.' All productions are directed by H. Barrett Davis.

AT MEMPHIS STATE COLLEGE: The drama division, under the direction of Bradford White and Eugene Bence, opened its season with Ibsen's 'Hedda Gabler,' Wilde's 'Importance of Being Earnest,' Shakespeare's 'Othello,' and Bizet's 'Carmen.'

AT OKLAHOMA COLLEGE FOR WOMEN: An all girl cast presented Eugene O'Neill's 'Anna Christie' in-the-round for three performances on the college campus at Chickasha.

AT THE UNIVERSITY OF TULSA: Five plays are included in the 1950-51 season. The opening production, Shaw's 'Misalliance,' was directed by Ben Henneke. A Children's Theatre production, 'Marco Polo,' was directed by Laurine Hager. George Kernodle translated and directed 'Le Bourgeois Gentilhomme.' Beaumont Bruestle has written a new musicale which he will direct and present February 16-24 called 'I'd Love to Be You.' The music is by Charles Swier, and this will be the fourth collaboration by these men at Tulsa U.

AT WELLESLEY COLLEGE: Season's productions include: 'Goodbye My Fancy,' 'The Silver Whistle,' 'Yes M'Lord,' 'Our Town,' 'Apple of His Eye,' and 'The Big Deal.'

AT THE MEETINGS

THE COUNCIL ON RADIO JOURNALISM, INC., met this year in Chicago, and issued a memorandum on effective training in radio journalism to teachers of radio news courses throughout America. The memorandum stressed the following findings of the Council: 1. The number of colleges and universities offering courses in radio journalism, or considering such courses, has increased appreciably. 2. The number of qualified teachers available has been somewhat enlarged, but does not appear to have kept pace with the increase in number of courses. 3. The number of new jobs in radio newsrooms for college graduates appears to have reached a peak, and to have leveled off. 4. The Association of Accredited Schools and Departments of Journalism, through its accrediting committee, has examined a considerable number of university and college programs in education for radio journalism, and approved only thirteen of them as meeting strict professional standards. 5. Technological advances in broadcasting, including television, and in broadcasting equipment have rendered inadequate some of the teaching and laboratory facilities considered satisfactory five years ago. 6. More and more radio stations are demanding professional training of the young men and women they employ in this field.

The Council deduced that a four-year liberal arts degree program is the minimum background acceptable for welly-equipped radio newsmen; that specialized training for radio news work must be basically *news* training; that training in radio news work can be effectively offered only by men thoroughly qualified for the work; that a tendency to let 'radio courses' mushroom in institutions not equipped to handle them, both in qualified personnel and in physical facilities, is to be discouraged; that training in radio journalism ordinarily can be made effective only in teaching disciplines devoted to broad preparation for work in mass communications; that effective courses cannot be offered without professional equipment for study, practice and experiment; that proper attention to 'television journalism' must be included among radio journalism offerings.

The most common single shortcoming in radio teaching, according to the Council, is inadequacy of laboratory, technical, and practice facilities.

THE ROCKY MOUNTAIN SPEECH CONFERENCE will hold its 20th annual meeting at the University of Denver February 15-17. Seth Fessenden and Earl Bradley will be co-chairmen.

FLORIDA STATE UNIVERSITY will sponsor the Third Annual Conference on Services to Crippled Children in March. The conference will be concerned exclusively with speech and hearing handicaps, and its purpose will be to inform those interested in the welfare of handicapped children of the nature, significance, and treatment of speech deviations and hearing loss. Sectional meetings during the two-day conference will introduce such outstanding specialists in the field of speech and hearing disorders as Charles Van Riper, Wendell Johnson, Raymond Carhart, Clarence T. Simon, and Herbert K. Cooper. Program Committee for the conference includes C. W. Edney, Stanley Ainsworth, Gilbert Tolhurst, and Dean Williams of the speech staff at Florida University.

THE UNIVERSITY OF IOWA sponsored two conferences in speech pathology and audiology during 1950. The first was centered on the rehabilitation of the cleft-palate child. Papers were presented by L. B. Higley, College of Dentistry, University of Iowa, on 'Pre- and Post-Natal Development of the Face'; R. R. Rembolt, Iowa State Services for Crippled Children, on 'The Nutritional Problems of the Child with Cleft Palate'; D. M. Lierle, head, Department of Otolaryngology, University of Iowa College of Medicine on 'The Child with Cleft Palate from the Viewpoint of the Surgeon'; W. H. Olin, Department of Otolaryngology, University of Iowa, on 'Prosthedontia for the Child with Cleft Palate'; E. T. McDonald, Speech Clinic, Pennsylvania State College, on 'Speech Therapy for the Child with Cleft Palate'; Frederic Darley, Speech Clinic, University of Iowa, 'An Over-all View of a Treatment and Training Program'; Wendell Johnson, director, Speech Clinic, University of Iowa,

THE NATIONAL SOCIETY FOR CRIPPLED CHILDREN met in Chicago October 26-28, with the theme, 'Building Happy Useful Lives.' Chairman of the first meeting was Wendell Johnson, director of the University of Iowa Speech Clinic, and president of the American Speech and Hearing Association. Other persons appearing included: John Lee, dean of the Graduate School, Wayne University; Marsee Fred Evans, Birmingham Southern College Speech Pathologist; Gertrude Norcross, executive secretary of the Connecticut Society Buyers Clinic; Dora Goldstein, president of the American Association of Medical Social Workers; Katherine Worthington, education director of the National Foundation for Infantile Paralysis; Lillian Gilbreth, engineer and educator from New Jersey. The final session was a parents forum.

THE OHIO CONFERENCE FOR SPEECH EDUCATION held its third annual meeting at the Deshler-Wallick Hotel in Columbus October 14, with four state associations cooperating. Organizations participating included the Ohio Association of Speech and Hearing Therapists, the Ohio Association of Secondary Teachers of Speech, the Ohio Association of College Teachers of Speech, and the Ohio High School Speech League. Sectional meetings were scheduled for debate, drama and interpretation, speech and hearing therapy, public address, radio and television, creative dramatics, and discussion. J. O. Perrine, assistant vice-president of the American Telephone and Telegraph Company, discussed 'Telephony's Objective Study of Speech.' Conference luncheon speaker was Robert T. Oliver, Pennsylvania State College, whose topic was 'Korea's History—Its Significance for America.' Conference chairman was Paul Carmack of the Speech Department, Ohio State University.

THE WESTERN CONFERENCE DEBATING LEAGUE appropriately honored A. Craig Baird at the Conference Tournament banquet at Indiana University Union, Bloomington, Indiana, March 31, 1950. John W. Ashton, Dean of Arts and Sciences, Indiana University, a former student of Dr. Baird's, eulogized him in his address on the topic, 'Thirty years with Craig Baird.' A bound volume of letters and telegrams from more than a hundred of his former students, colleagues, and friends was presented to Dr. Baird by Halbert E. Gulley, Director of Forensics at the University of Illnois. Profuse in their praise of Dr. Baird's achievement, university presidents, deans, department heads, professors, editors, authors, former students and many others extolled Dr. Baird as scholar, great teacher, author, director of research, and friend.

Eugene C. Chenoweth, Director of Forensics at Indiana University, presented a Scroll of Honor to Dr. Baird, who then delivered an address on the topic, 'Fifty Years of Debating.' Dr. Baird contrasted debating fifty years ago with debating today. Radio, television, international debate, and new courses have brought many changes in speech education, he said. In promoting the excellencies of maximum education, the educators of today, said Dr. Baird, are trying to do four things: 1. Help students to know more about the world in which they live. 2. Have more ability in analysis. 3. Do a better job of critical thinking. 4. Be more efficient in the art of communication.

Members of the Western Conference Debating League committee for honoring Dr. Baird were Winston L. Brembeck, Wisconsin; Halbert E. Gulley, Illinois; William S. Howell, Minnesota; and Eugene C. Chenoweth, chairman, Indiana.

PERSONAL NOTES

AT THE UNIVERSITY OF DENVER: Johnnye Akin is on leave from Denver as a visiting lecturer in phonetics at the University of Hawaii. Ruth Clark, director of the Children's Speech Clinic at Denver, is a visiting lecturer at the University of Witwatersrand, Johannesburg, South Africa. R. Edwin Shutts is acting director of the Children's Clinic during her absence in addition to his directorship of the Adult Speech and Hearing Clinic.

AT THE UNIVERSITY OF IOWA: D. Glenn Starlin, who spent the last year working on his doctorate at SUI, has returned to the University of Oregon as director of radio. L. Leroy Cowperthwaite, who received his doctorate in August, has returned to his position as coordinator of speech, Richmond Area University Center, Richmond, Virginia. Lewis McFarland, who received his doctorate in August, has been promoted to associate professor at Northern Illinois State Teachers College, DeKalb, Illinois. Joseph B. Baldwin, who received his doctorate in August, has been appointed assistant professor of speech and drama, Stephen F. Austin State College, Nacogdoches, Texas.